No.14
vol.6

METAL HAMMER

OCTOBER 1991
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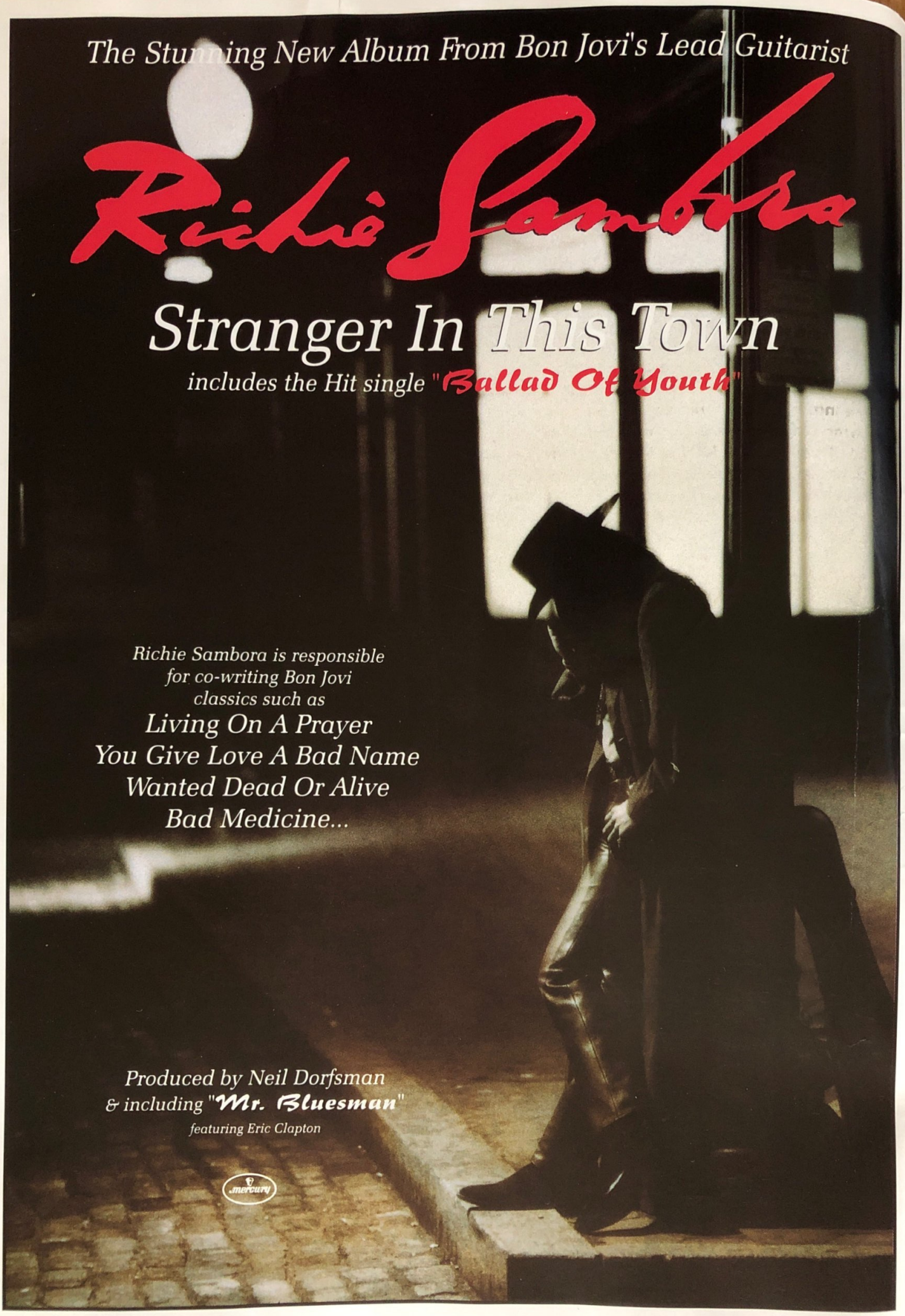
The Stunning New Album From Bon Jovi's Lead Guitarist
Richie Sambora
Stranger In This Town
includes the Hit single "Ballad Of Youth"
Richie Sambora is responsible
for co-writing Bon Jovi
classics such as
Living On A Prayer
You Give Love A Bad Name
Wanted Dead Or Alive
Bad Medicine...
Produced by Neil Dorfsman
& including "Mr. Bluesman"
featuring Eric Clapton
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The word is...

People tell me the Monsters Of Rock festival at Castle Donington is the biggest rock event in the world. Well I'm so close to it, that it's hard for me to judge. But I do know that without you the fans, we can't run the concert. At this year's festival everyone behaved themselves and had a great time. All the bands were happy and went down well. Rock music is here to be enjoyed and not to be taken too seriously. We got heavily criticised by a certain magazine for our bill last year when Whitesnake were topping. They said we were 'playing safe'. But we sold out. What do people want? Donington is NOT a heavy metal concert. Look at the bill's over the years. Talk to ZZ Top or Marillion or Bon Jovi. They're not heavy metal and I certainly wouldn't call the Black Crowes metal. Trouble is, you can't please everyone. I just put on the best bands available and I don't think a lot of the popular press understand rock music. There has been criticism there were no British bands this year, but AC/DC are all British passport holders! The problem is there IS a lack of big new British bands at the moment. But we have featured all the best over the years from Motörhead to Judas Priest. The Almighty is a band we'll look at in the future. We'd like to feature British bands, but there has to be a justifiable slot on the bill. The Monsters package goes around Europe so it has to be well balanced. The main thing is we sold out, so 72,500 people thought this year's bill was good! If it's true we 'played it safe and failed' last year, then I'll have one of those every week!
MAURICE JONES, MCP (Promoter of the Castle Donington Festival).

THE CHARTS IN FIFTEEN LINES

ALBUMS
1. METALLICA - Metallica (Vertigo)
2. EXTREME - Pornograffitti (A&M)
3. ANTHRAX - Attack Of The Killer B's (Island)
4. VAN HALEN - F.U.C.K. (Warner Bros)
5. ALICE COOPER - Hey Stoopid (Epic)

SINGLES
1. METALLICA - Enter Sandman (Vertigo)
2. GUNS N'ROSES - You Could Be Mine (Geffen)
3. EXTREME - More Than Words (A&M)
4. DARE - We Don't Need A Reason (A&M)
5. MARILLION - No One Can (EMI)

VIDEOS
1. ALICE COOPER - Prime Cuts (Castle Music Pictures)
2. AC/DC - Clipped (WMV)
3. MOTORHEAD - Live (SMV)
4. STATUS QUO - Rocking All Over The Years (4 Front/ Polygram Video)
5. BON JOVI - Slippery When Wet (4 Front/Polygram Video)

Research done through independent Rock shops.

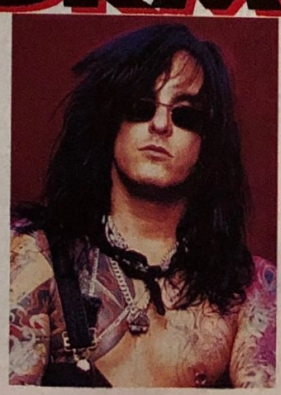
This year's **FOUNDATIONS FORUM,** which takes place in the first week in October, promises to be a ground breaking event. The Foundations Forum is an annual celebration of and conference about heavy metal. It is here that the music industry gathers to determine the trends, the problems and the direction of the world's loudest art form. This year will see the first 'Concrete Foundations Awards', the worlds only all hard rock/ heavy metal awards show. In true Oscars tradition, nominations have been presented for each of the categories which include, Best Hard Rock Band, Best Thrash Band, Best Alternative Band and Best Album Art.
This ceremony will also feature the first 'Lifetime Achievement Award' which will fittingly be given to Ozzy Osbourne who is cited as being, "a person who has had a wide ranging impact on hard rock/heavy metal over the course of his career."
Bands so far confirmed to appear at the Forum include Ozzy Osbourne, Soundgarden, Prong, XYZ, Lillian Axe, Screaming Jets, Asphalt Ballet and Claytown Troup.
A full report of the event will naturally be featured in Metal Hammer.

5 THINGS YOU WILL NEVER HEAR STEVEN TYLER SAY:

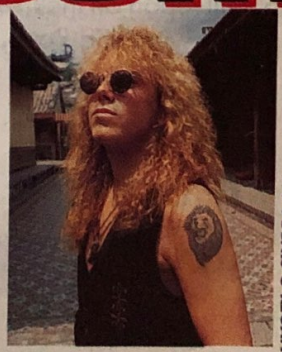
1. "I really think Geffen should focus more attention on Guns N'Roses than Aerosmith"
2. "The only thing that's ever been up my nose is my index finger"
3. "'Love In An Elevator' is about my friend Barry the lift engineer"
4. "I really hate people who put scarves on mikestands"
5. "There's nothing wrong with having a sink-plunger for a mouth..."

MOTÖRMOÛTH

"When somebody offers you drugs, you knock them in the f**king jaw and call the cops." **(Ted Nugent on the advice he gives to inner-city**



"I think Jim Morrison was a prat." **(Nikki Sixx)**



PIC : DENIS O'REGAN

"This is the age of the Vinyl Countdown...." **(Joey Tempest, Europe)**

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OCTOBER '91

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Alice & Slash
Pic: Robert John

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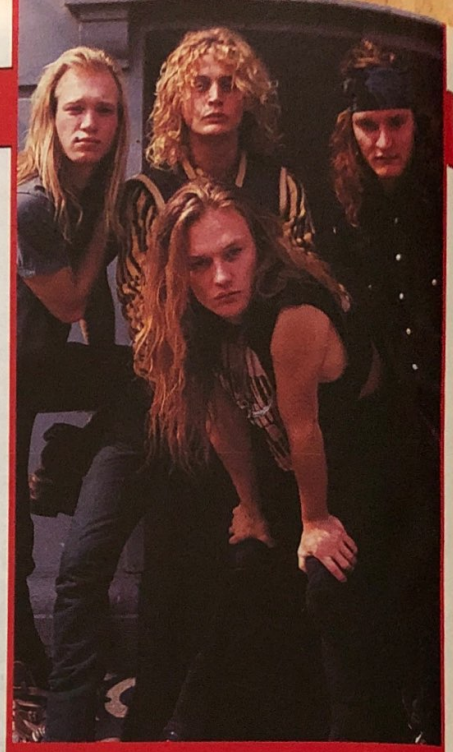

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HARD FAX

NOO YAWK TAWK

Johnny Edwards, Foreigner's new vocalist, is the name that's on everybody's lips this month. Apparently, now that Foreigner's hit the tour trail in support of 'Unusual heat', word of Johnny's vocal ability is seeping into the public consciousness.

"He's very good," admits Foreigner's first vocalist, Lou Gramm. "I wish them the best of luck. There were no hard feelings when we broke up. We just didn't see eye-to-eye about things anymore."

Lou has joined forces with guitar virtuoso Vivian Campbell, bassist/ keyboardist Bruce Turgon and drummer Kevin Valentine to form Shadow King. They are currently in Goodnight L.A. Studios putting the final touches to their debut album, which is due for an October release.

"This is what Lou wanted, so I hope he's happy" offered Mick Jones, who was in New York with Foreigner to perform with Paul Simon and Sting at a 'Save The Ocean' benefit on Montauk, Long Island.

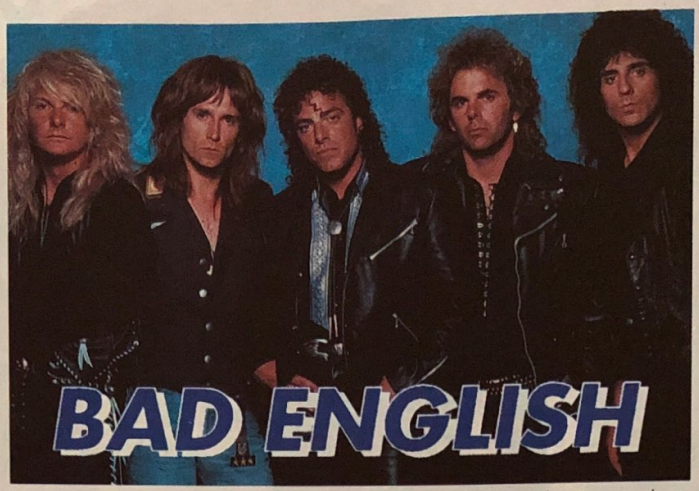
It wasn't just Lou Gramm who felt the need to discuss Johnny Edwards while the heat raged on in Manhattan. We were hanging out with ex-Kingdom Come members James Kottak and Rick Steier, talking about the Wild Horses project and 'Bareback', their debut album, when they started gushing about Johnny.

"While we were recuperating from two years of Lenny Wolf, James called me up one day and said, 'Are you ready to do something?'," remembered Rick.

"We called up Johnny Edwards, who was up in Northern California working with his band Northrup. We got together with Johnny and banged a few songs around. We got the record deal based on those songs. In the meantime, Johnny got the offer to join Foreigner and he took it, you can't really blame him. So he left with our blessing, and through a friend of ours we got our current vocalist, John Levesque."

Check out Wild Horses, Shadow King and Foreigner. Compare and contrast and let us know what you think. Which band is best for Johnny Edwards?

JODI SUMMERS



BAD ENGLISH

For several months there have been rumours of severe divisions in the BAD ENGLISH camp. John Waite, in an extraordinarily frank interview with Metal Hammer (which will be featured in full in Issue 15) reveals the full extent of the conflict within the band.

Speaking from his home in Pound Ridge NY he told Metal Hammer:

"When we got Ron Nevison in for the production on 'Backlash', his tastes were in a different direction to mine. Before he became involved in the album there were going to be far more rockers on the album than there are now. He was trying to give us hit singles and some of those were to come from outside the band. I refused outright to do this. If Bad English weren't going to write our own songs, then I wasn't going to be in Bad English. We ended up having a lot of big rows in the studio to the point where I actually left the band for three weeks.

"The upshot of all this was a compromise where we didn't do any outside songs, although there are some co-writing credits to people like Russ Ballard on the album. But there had to be some agreement or it was going to be a case of my way or the highway. We finished the album anyway, but how much further we go is uncertain."

Despite all the problems in the making of 'Backlash', Waite is pleased with the end result and from the initial response from the radio stations, it looks like being a huge success. But what of the chances of a tour supporting the album?

"At this moment in time that looks like being completely out of the question. We've done all of the videos for the singles we intend releasing, but the only thing we might do other than that is a one off live show which we will release as a video. Then after that I don't know what will happen with Bad English."

In the event of Bad English splitting up, sources in America have indicated that it is not outside the bounds of possibility that Journey may reform, with the core line-up which produced the 'Raised On Radio' album, i.e., Neal Schon, Steve Perry, Jonathon Cain.

PIC: A. CUTAJAR

BRITNY FOX

BRITNY FOX have a new vocalist, Tommy Paris. They will be releasing the album 'Bite Down Hard' in November. The band's A&R man is certainly doing his job, as he's being declaring to the world that "The new Britny Fox line-up is the best Britny Fox ever. The original members Billy Chids, Michael Kelly Smith and Johnny Dee have grown both as musicians and songwriters. The addition of Tommy Paris makes them much stronger - the chemistry is there!"

Q A

KORY HART
Warrior Soul

What are your views on marriage?
It's great, but it's hard work!

Do you have any phobias?
I don't like elevators. I'm always afraid they're gonna break, and I'm gonna die

Hobbies?
I try to watch hockey games or play golf, tennis, anything to release some energy. But it's also nice sitting around with my wife, just sitting around reading

What animals do you have, and what do you think about people's general attitude towards animals?
I have a cat. I think people's attitudes are improving, but we have a long way to go before people start treating animals the way they should. Abuse towards people and animals is about equal. When you de- humanise something, it makes it easier to abuse that thing

If you were an estate agent trying to sell the earth to some aliens, how would you sell it?
"You gotta huge slave population that you can manipulate with toothpaste commercials. Plenty of workers that'd be glad to do anything for some coke!"

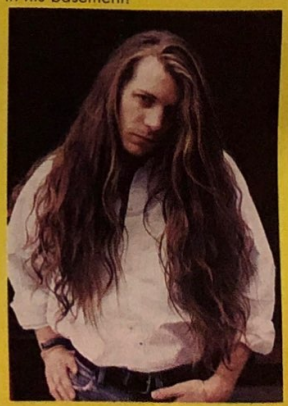
If you hadn't become a musician, what would you have become instead?
A criminal! A bank robber maybe, or somebody glorious and heroic like Robin Hood

What's your favourite swear word?
F**k you!

What do you read in the toilet?
My reviews!

If you could play any part in any famous movie, what would it be?
Caesar in 'Cleopatra'

If you could swop lives with anybody, who would it be?
Jon Bon Jovi 'coz he's got a studio in his basement!



PIC: M. BUSSMAN

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THE CULT

CEREMONY

PRODUCED BY RICHIE ZITO CO-PRODUCED BY BILLY DUFFY AND IAN ASTBURY

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HARD FAX

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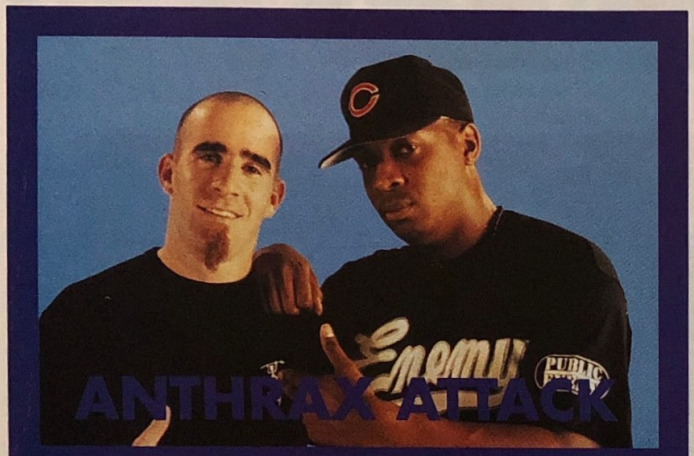


SCOTT IAN & CHUCK D (PUBLIC ENEMY)

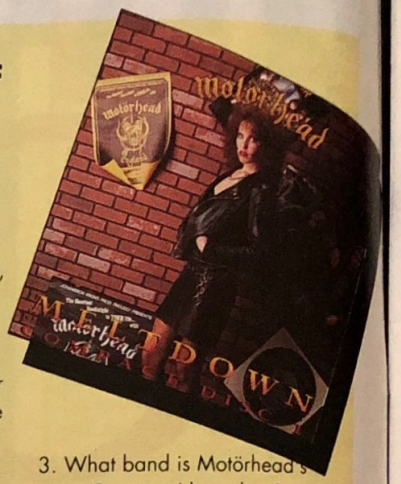
ANTHRAX are to tour Europe in December, their first dates over here in a headlining capacity since the 'Sense Of Euphoria' tour. The band recently completed a tour of South America with rappers Public Enemy, with whom Anthrax collaborated on their 'Attack Of The Killer B's' opus. It was mooted that this bill should be brought over to Europe, but this now looks unlikely to happen. The feeling within the Anthrax ranks is that fans would probably prefer to see a full Anthrax headline set, particularly after the band were last in Europe in a support capacity for Iron Maiden.

SOUND GARDEN

PIC: ALEX SOLCA/PHOTOFEATURES

SOUNDGARDEN will be appearing in Cameron Crowe's next horror film. According to the band's vocalist Chris Cornell, the group was put in touch with Crowe through his wife, Nancy Wilson, an icon on the Seattle music scene. After hearing Soundgarden perform 'Birth Ritual' from their new album, 'Badmotorfinger,' Crowe recruited the group and the song for his latest cinema venture.

WIN BOXED SET OF THREE MIGHTY MOTORHEAD CDS!



Yes, all the mightiest motherf**king classics from Motörhead in one neat boxed set. Remember, with Motörhead, everything's louder than everything else, so prepare for total aural submission. To win one of these eagerly sought-after sets, you first have to answer the following mind-teasing questions:

1. What band did Motörhead's first guitarist, Fast Eddie Clarke, form after leaving the band?
2. Whose name does the following anagram spell? PITYNMLALRHLHAIATYO !!!
3. What band is Motörhead's song 'Ramones' based on?

Answers on a postcard to: Motörhead CD competition, Metal Hammer, 134B King Street, Hammersmith, London, W6 0RQ

THAT REMINDS ME

Chris Welch looks back on 25 years of rock journalism

There is nothing worse, they say, than a star struck rock journalist trying to sit in and play with his heroes. Alas, I have been guilty of this crime on a few occasions which, I must admit, I thoroughly enjoyed! So at the risk of total self-indulgence let me tell you about the time I played drums with - some of the chaps.

The big problem is groups tend to leave their inviting drum kits unguarded, usually at soundchecks, or after a gig. This is tempting fate because there is bound to be someone around, like me, anxious to have a go. But there have also been some of those wondrous occasions when the cry goes up: "Is there a drummer in the house!" Yes, the star skinsman has failed to turn up, and the band desperately needs someone to keep time!

And so did I tell you about the time I played with Robert Plant and Jimmy Page at the Royal Albert Hall? We had gone to see the U.S. band Iron Butterfly and following their set, somehow, after drinking heavily in the royal box, managed to get on stage and began jamming on Elvis Presley's greatest hits. Great, until Butterfly's furious roadies threw us off! Well I did get to play conga drums with Led Zeppelin on 'Whole Lotta Love'. One of the longest jams I ever had with an ace muso, was hammering on Ginger Baker's kit alongside Eric Clapton. It was at Eric's house just before Blind Faith was launched and we played Buddy Holly numbers including 'Well Alright'. One of Eric's greatest fans was Marc Bolan and I often played bongos with Marc in his Toadstool studio, as a part time member of Tyrannosaurus Rex. I did get to play my own kit occasionally, once with a line up that included Keith Emerson, Greg Lake, Marc Bolan and Peter Banks, with Carl Palmer and Ginger Baker taking solo spots!

One of the most frantic sets was drumming along to the rhythms of The Tornadoes' hit 'Telstar' with Jethro Tull on stage at Madison Square Garden, or backing Steve Marriott in Humble Pie. It was a honour when Ritchie Blackmore sat in for that college gig, and thanks for the night at the Penge Working Men's Club, Geoff Downes! But I don't think Rick Wakeman was too impressed with my efforts on 'Journey To The Centre Of The Earth'. Well it was a pretty tough arrangement. It was a lot looser depping for Clive Burr in Iron Maiden. Apparently I did better than Lars Ulrich. Must have been that drum lesson with Phil Collins. See what I mean - talk about showing off.

CHRIS WELCH

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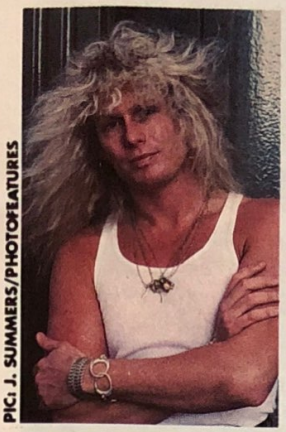


PIC: J. SUMMERS/PHOTOFEATURES

MEANWHILE, SYKES HELPS LEPPARD OUT...

Still on the DEF LEPPARD front, word has been leaked that long time friend of the band, Jon Sykes is doing some guitar work with the band. Apparently, guitarist Phil Collen didn't want the responsibility of doing all of the guitar work so Sykes was asked to fill Steve Clark's recording responsibilities. "Steve's guitar style was always so melancholy, Jon's work has given the band a more vibrant twist," says a studio hand. It's not likely that Sykes will be joining the group, as Blue Murder will be releasing their second album shortly.

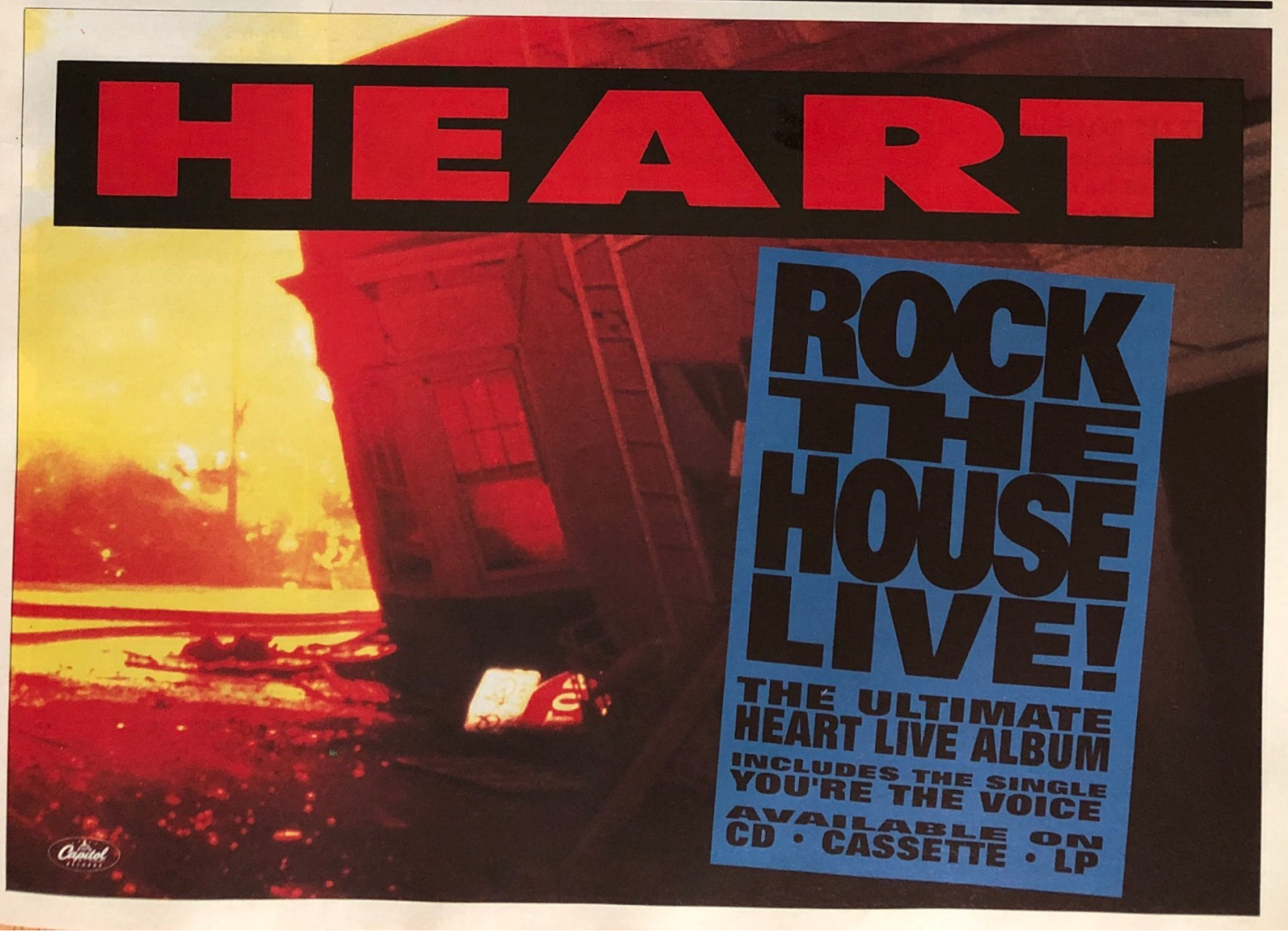
PIC: M. BUSSMAN

After AEROSMITH fulfil their current contract with Geffen Records - another two albums and a 'Greatest Hits' package - they will be signing with Sony music/CBS records for a multi-album contract. As you know, Aerosmith have been feeling like second-class citizens at Geffen Records, so they started shopping around for a new contract. The financial aspects of the deal have not been released publicly, but sources at Sony say that Aerosmith have been demanding something in the vicinity of $20 million dollars for the new deal.

GODZ

RUDY SCHENKER on JIMMY PAGE:

"As a composer Jimmy Page is definitely my hero. I think he was the best ever heavy rock composer, creating the most moving rock ballads and ultimate rock 'n' roll numbers ever. The Jimmy Page/Robert Plant team was unbeatable at one time. People should give Jimmy more respect, even though these days, things are not so good for him."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HARD FAX

TO B.B. STEAL ...OR NOT TO B.B. LEPPARD

It had the makings of a mystery that Agatha Christie would have been proud of. A tape passed across the table of a restaurant. The band, discovered and produced by Def Leppard's Phil Collen. The tape slips into the car cassette; it sounds uncannily like DEF LEPPARD.

The imagination runs wild. Track after track sounds more and more in the Leppard mode. Guitar sounds are spot on. Key changes are uncannily similar. And those harmonies! This IS Def Leppard.

Or is it? And who are B.B. Steal?

They are on Phonogram; the same label as Leppard. We ask Dave Bates, head of A&R there, about B.B. Steal. "They're from Australia." Which part? "One of the big towns." Oh, really. Don't you think it sounds a bit like Def Leppard? "Well, Phil Collen produced it." Are you releasing it. "I don't hear any singles. I think America is releasing it though." Funny, we heard a load of singles!

Move on to Castle Donington and we play the tape to a variety of people. Tony Wilson, producer of the Radio One Rock Show, was convinced. So was Tommy Vance. So was publicist Maggi Farran. We were all convinced that this was a Leppard tape of demos, with Mutt Lange providing some guide vocals. Some great tracks like 'Suffer In Silence' were potential Leppard classics.

Then came the news that B.B. Steal are a real band, with a couple of singles already out in Australia. This album is due out there this month. The trail went cold! Then we hear that they are managed by a Mr. Jimi Hendrix of Acme Merchandising in Sydney! Jimi Hendrix indeed!

We're gonna be keeping an eye on this story.

PIC: N. ZLOZOWER

DAVE LEE ROTH

DAVE LEE ROTH has been spreading the word that he's ready for a Van Halen reunion. Even before the cancellation of his North American tour, Dave was singing 'Jump' into Ed Leffler's (Van Halen's manager) ear, and hinting at the big bucks that could be made by instigating a reunion. There's only one small problem. "Van Halen doesn't want a reunion" as a Dave Lee Roth confidant disclosed. "They're perfectly happy with Sammy Hagar". Apparently Eddie's *still* sore over the incident twelve years ago when Dave stole Eddie's girlfriend.

MOTORHEAD had to drop out of the Operation Rock 'N' Roll U.S. tour when LEMMY was injured in an accident. Motörhead had been enjoying the tour (which included Alice Cooper, Judas Priest, Dangerous Toys and Metal Church). "Their ballad 'Love Me Forever' from the '1916' album had been going down very well with the fans" reports MH's Tom Russell from Philadelphia. "But Lemmy was bitter about the break up with his manager Sharon Osbourne and poor sales of the album."

Lemmy slipped on a wet floor backstage at a show near Boston and landed on a pile of equipment. He was taken to hospital and was told he would risk puncturing a lung if he sang. The band had to cancel appearances on the last four dates of the tour. Lemmy later suffered a severe attack of hiccups. He went home to Los Angeles while the band returned to the U.K.

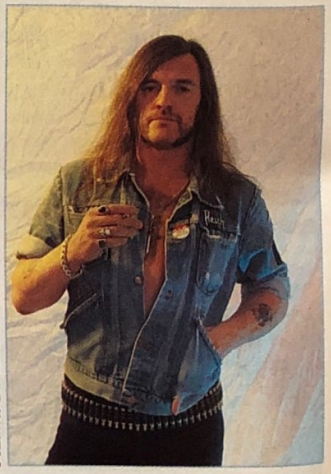
Lemmy stated: "I regret very strongly having to drop out of the 'Operation Rock' tour. However there was no alternative. I broke two ribs up near the armpits. It hurt me to talk, as it hurt me to breathe. It certainly hurt me to make love and it was agony to sing. I'm not planning on doing any of those things for a while."

Motörhead are now hoping to tour Brazil and return to the States in October.

ERIC CARR

Bad news. ERIC CARR'S back in hospital. As you know, the diseased tissue around his heart turned out to be cancer. Now, poor Eric is back in New York undergoing chemotherapy treatment. "He's feeling optimistic," says a friend, "but right now he's not sure what the future holds". Eric desperately wants to continue recording with Kiss, but the band has decided he should rest this album out and see what develops.

Meantime, Kiss are in Los Angeles, working on album number twenty-six. Eric Singer (Badlands, Black Sabbath, Lita Ford, Paul Stanley's solo tour) is filling in on drums. There is no word yet on who will be playing skins when Kiss go on tour.



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GAMMA RAY

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INTERNATIONAL

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HARD FAX

RATT/L.A.GUNS/ BANG TANGO TOUR IN TROUBLE

The future of 'shed' and stadium bands is looking very dubious in America at the moment as another tour is forced to close due to lack of ticket sales. The tour featuring Ratt/L.A.Guns/Bang Tango was booked into stadiums and large "sheds". To illustrate the severity of the problem the bill was having, we understand that in Norfolk, Virginia, out of a possible 18,000 capacity a mere 4,000 tickets were sold. Sources close to the tour gave us this report:

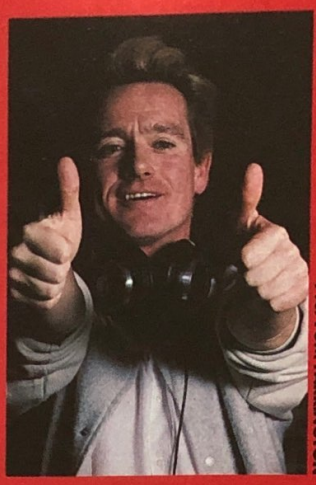
"The problem came down to Ratt's egos. They thought they could fill stadiums, but quite obviously they can't! This was losing money hand over fist, so it had to close in Indiana."

Following the closure of the tour, Bang Tango and L.A.Guns, both of whom are picking up extensive and favourable press coverage in the U.S. at the moment, elected to team up for a series of shows, before Bang Tango go on to do a headlining club tour.

BRET MICHAELS TELLS STEVIE NICKS: "LOVE'S A HARD GAME TO PLAY"

BRET MICHAELS seems to be turning into quite an accomplished songwriter. Perhaps after his stint with girlfriend Susie Hatton, buxom Fleetwood Mac vocalist STEVIE NICKS thought Bret deserved something a little more - er - challenging. She has given Bret time and space to write and produce one song for her new album, 'Timespace: The Best Of Stevie Nicks'. The track's entitled 'Love's A Hard Game To Play'. Bret, I guess, knows all about such things.

BONNET STILL ROCKING



PIC: TOM FARRINGTON

Powerhouse singer GRAHAM BONNET, famed for his Sixties' hit with The Marbles, 'Only One Woman', has revived the song on his latest album 'Here Comes The Night', released through President Records.

Since his pop days Graham has worked with a host of metal giants from Ritchie Blackmore to Michael Schenker. His band Alcatrazz boasted such heavy metal axemen as Yngwie Malmsteen and Steve Vai.

Last year he recorded 'Forcefield IV' a much rockier album, with Cozy Powell on drums and Ray Fenwick on guitar.

Graham, lean, fit and short-haired, says: "I've been living in Australia for three years. I moved from L.A because of illness in the family.

"Alcatrazz fell apart in Los Angeles. We had three years of work but in the end I got a new bass player from Rod Stewart's band, but he took off with the guitarist to record an album with Eddie Van Halen which left just me and the drummer! We thought about being the next Everly Brothers but it didn't work out. Graham would like to do some live gigs with Forcefield. In the meantime he's been singing with Bob Daisley and Lee Kerslake, doing Black Sabbath songs. "But as far as getting a band together that works forever, I don't have any plans. I'd love to be in a band again."

MINI DISC REVOLUTION CALLING

Just when you got used to Compact Discs there is a new sound revolution coming! Sony have announced plans to introduce a sensational new system, the Mini Disc, complete with special players, within the next 18 months. Explains Sony (U.K.) spokesman Paul Campbell "The aim is not to replace the existing CD, which is here to stay, but to find a replacement for the audio cassette."

The new 2 1/2" optical discs, which can compress up to 74 minutes worth of music, can also be used to RECORD as well as playback.

Says Campbell: "The players won't be available until Christmas 1992. It used to be said heavy metal fans didn't take to the original CD, but I don't think that's true now. The original image of CD was it was for safe, middle aged music. But now it's for everyone."

DIAMOND HEAD

DIAMOND GEEZERS RETURN

DIAMOND HEAD, pioneer NWOBHM band, have reformed with original singer Sean Harris. And Lars Ulrich of Metallica is foaming at the mouth - because Diamond Head were one of his key influences.

The band suffered numerous problems in their early days with their label MCA. Sean Harris became disillusioned with the rock business and the band split up. Seven years later, in the wake of Metallica's success and continued interest in the British band, Diamond Head reformed and have played some powerful, ass-kicking gigs. Now the band are recording a new mini-album in Hastings.

The Head have played seven gigs so far, one for each year they've been away, with drummer Carl Wilcox and bassist Eddie Kaos.

"The best thing has been that the reaction to the new material has been as strong as for the old. We've only been together since April but things have really gelled."

Six tracks have been laid down with producer Simon Effamy and songs include 'Wild On The Streets', 'Can't Help Myself', 'Feels Good', 'Calling Your Name', 'Rising Up' and 'Kiss Of Fire'.

"There's no big game plan this time," insists Sean. "No big Notorious hype or any of that shit. We're doing it and it's happening. We're not worrying about major labels or any of that stuff. If we fail, it will be because we ain't good enough, not down to marketing, promotion or politics. "

The EP is due for release at the end of October through the old Bronze label.

MAKE N MIX

FAITH NO MORE are slowly progressing through recording work for their next album, due for release early in 1992. The band have had to fit studio work in between all the other projects the individual members are involved in: Mike Patton's 'Mr Bungle' album, Jim Martin's appearance in 'Bill & Ted's Bogus Journey', Mike Bordin's contribution to Primus' album and Roddy Bottum's keyboard computerizing.

LOVE/HATE are putting the final touches to their next epic, 'Wasted In America'. The follow-up to the debut 'Blackout In The Red Room' has been produced by John Jansen at the Power Station. The album should be released in October.

FATE'S WARNING have almost completed work on their new album 'Parallels' with producer Terry Brown. The album will be out in October.

BABYLON A.D. have finally got around to recording their next album. Work is taking place in Memphis.

PIC: M. BUSSMAN

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Photo: Gus van Sunt

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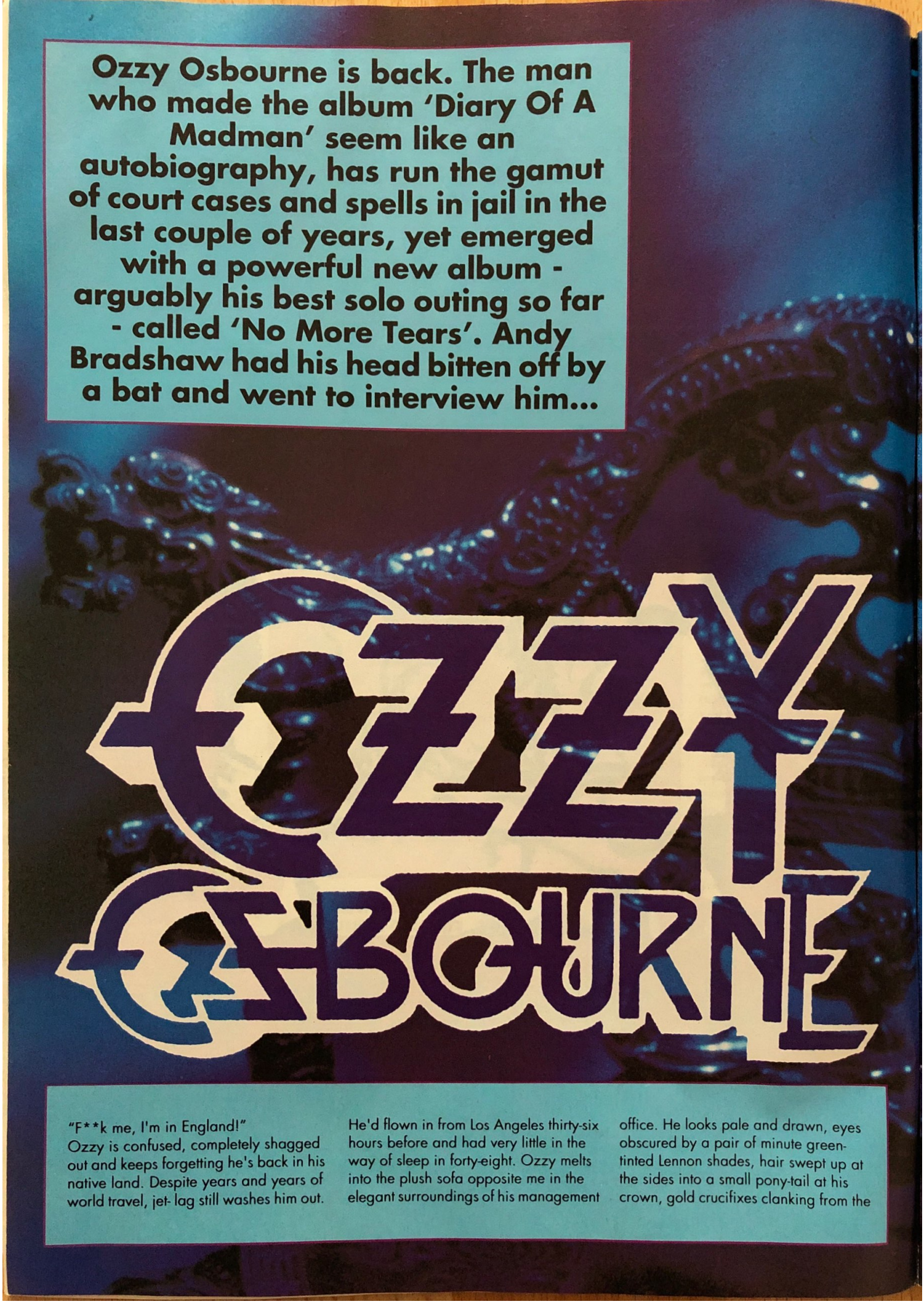
Ozzy Osbourne is back. The man who made the album 'Diary Of A Madman' seem like an autobiography, has run the gamut of court cases and spells in jail in the last couple of years, yet emerged with a powerful new album - arguably his best solo outing so far - called 'No More Tears'. Andy Bradshaw had his head bitten off by a bat and went to interview him...



"F**k me, I'm in England!"
Ozzy is confused, completely shagged out and keeps forgetting he's back in his native land. Despite years and years of world travel, jet- lag still washes him out. He'd flown in from Los Angeles thirty-six hours before and had very little in the way of sleep in forty-eight. Ozzy melts into the plush sofa opposite me in the elegant surroundings of his management office. He looks pale and drawn, eyes obscured by a pair of minute green-tinted Lennon shades, hair swept up at the sides into a small pony-tail at his crown, gold crucifixes clanking from the

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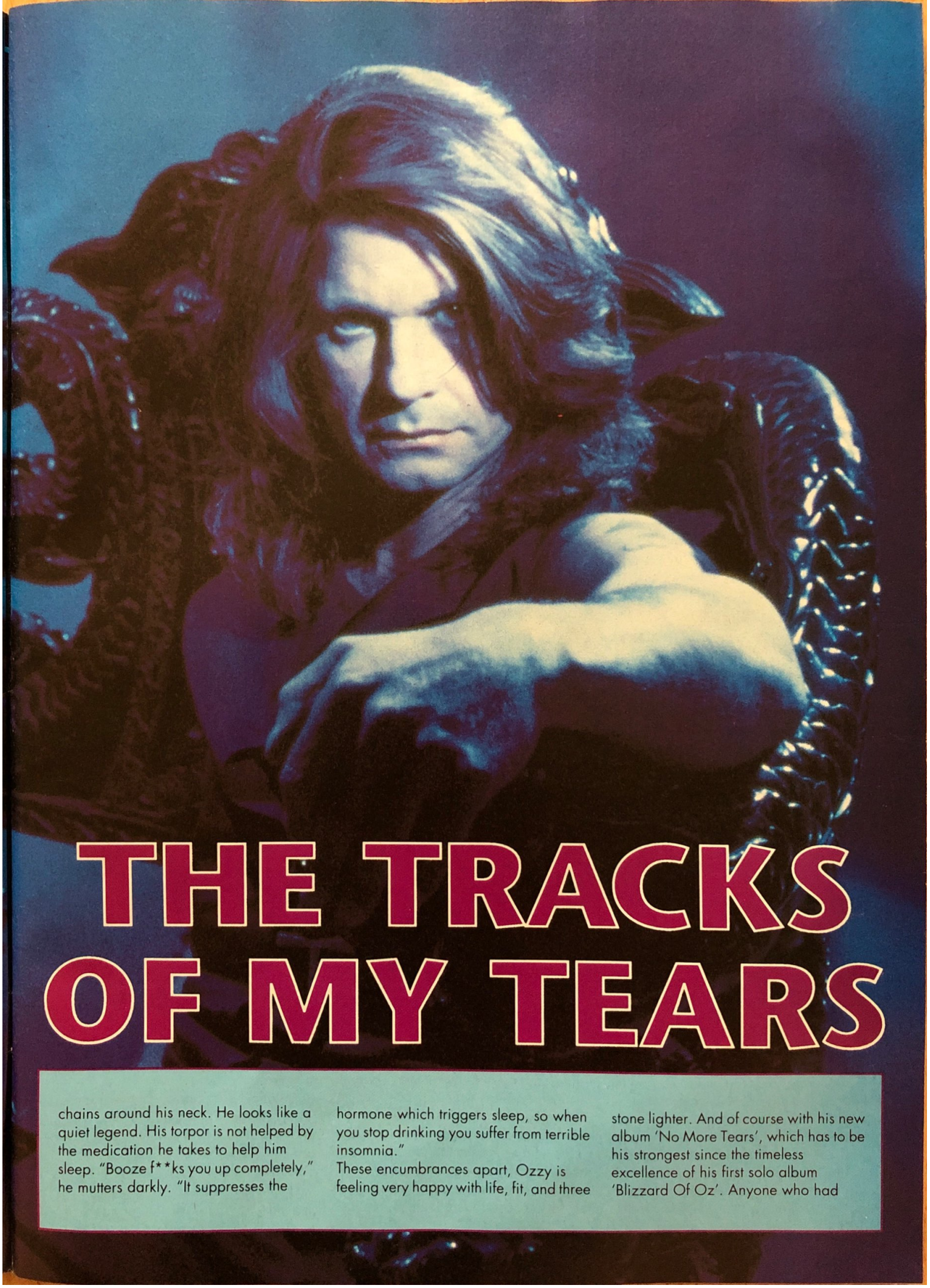

THE TRACKS OF MY TEARS

chains around his neck. He looks like a quiet legend. His torpor is not helped by the medication he takes to help him sleep. "Booze f**ks you up completely," he mutters darkly. "It suppresses the hormone which triggers sleep, so when you stop drinking you suffer from terrible insomnia."

These encumbrances apart, Ozzy is feeling very happy with life, fit, and three stone lighter. And of course with his new album 'No More Tears', which has to be his strongest since the timeless excellence of his first solo album 'Blizzard Of Oz'. Anyone who had

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consigned Ozzy to the 'has been' heap is going to suffer a rude awakening.
"It's funny Andy, but a lot of people are saying exactly that: it's the strongest since 'Blizzard'. I'm really pleased. I just hope it sells!" Ozzy's caution, delivered with an ironic smile, is surprising given the quality of his new opus. It shouldn't be a question of whether it will sell, more one of when it will go platinum.
It seems like a long time since the last Ozzy studio album, 'No Rest For The Wicked', but as Ozzy points out, it's only a matter of two and a half years. As he looks back on that album now, he is somewhat critical, believing that some parts of it are less than perfect.
"I wrote an album which I thought my fans would like. I don't *25*dislike*25* the album as such, but some parts were a bit iffy. It got a bit too jazzy for me. That's one of things that used to annoy me in Sabbath; we'd have these great riffs going and suddenly we'd go off into some weird time signature. I believe that it should start heavy and stay heavy.
"This time it was a whole different approach. We took it easy. We'd turn

"I quite like jail now and then - the food's better!"

up at rehearsals and just muck around, have a few beers and jam for a while. The guys are into Nintendo football games in a big way, so they'd disappear from time from time. The only way you could tell where they were would be by the loud shouts of 'Arsehole!' and 'You bastard!' when one would beat the other. In between games they'd maybe pick up a guitar and write something, before they went back to playing the Nintendo and screaming abuse at each other."
Quite apart from the Nintendo fixation of his band members, there was the subject of producers, which Ozzy touched on when he spoke to Chris Welch in our last issue. He had more to say on the subject, however.
"It seems that the artist comes second in the pecking order in the States at the moment," he says leaning forward for emphasis. "It's the producers who come first. You can't record an album without having to have Joe Bollocks whose just recorded the latest platinum Aerosmith album or whatever. You send him tapes of what you want on the album and he'll say, 'Well, I like the stuff but I think you should try a different direction.' So you spend three f**king months doing like he says - and then he turns around and decides he doesn't like it! And what have you got? Three months worth of shit, that you didn't want in the first place! In the end I said bollocks to the lot of them. I was either going to record an

"I'm surprised nobody's taken a shot at me."

album with someone who wanted to record my album with me or they could f**king stick it up their arse. I've been doing this for twenty-three years now and let's face it, I haven't got a bad track record have I? And people are giving *25*me*25* songs to cover? If there's something drastically wrong with my talent then I'll quit."
Ozzy eventually ended up with the production team of Duane Baron and John Purdell. Some of the 'Joe Bollocks's' that Ozzy passed up on included the mighty Bob Rock, a man with platinum running through his veins! But hand in hand with the emerging power of the producer are the corporate rock song-writers of this world. Ozzy's not too impressed with them either.
"I don't take credit for the song-writing on this album. This was very much a band effort. But at least it wasn't a collaboration with, what's his name, er, that f**king dickhead?"
I reel off a list of popular contemporary rock songsmiths. I strike gold with the inevitable. "Desmond Child?" I venture.
"Yeah, that's the one. Desmond Child. At least it wasn't a load of 'Livin' On A Prayer' versions again. I don't mind writing with other people, but if you've got a band, presumably they must have some musical talent otherwise you wouldn't be working with them!"

PUBIC AFFAIRS

The strength of 'No More Tears' is no less extraordinary when you consider the distractions the Ozz has had during those years off the scene. There are few artists who spend time in jail, with tabloid papers crying 'Attempted Murder!' from every column inch, when they're supposed to be creating a new masterpiece. Ozzy shrugs a split arse grin.
"Yeah, I quite like jail now and then - the food's better!" he deadpans before becoming serious again. "The one thing about the British press is that they love making mountains out of molehills. If you go round any street corner in the East End of London - or anywhere in this f**king country for that matter - on a Friday, you'll hear the same thing: the old man comes home pissed and whacks his old woman around the ear'ole. If it had been you," he accuses over the rims of his shades, "nobody would have said a f**king thing about it.
"It's not very nice for my kids, you know. If Sharon and I drop them off at school and you hear the other kids saying to their parents, 'Look mummy, there's that murderer'. That's f**king terrific that is," he spits disgustedly.
It must make birthday parties very awkward.
"Well, we don't get many people! The cake lasts longer though," he adds with 'Life Of Brian' optimism.
But did those events, which culminated with you in jail, change the course of the album at all?
"Absolutely not! Because to me that was just a family dispute. We got over it and kissed and made up. But what should I do? Come back on everything that is written about me? You'd be amazed at some of things which get flung at me.

"Ninety per cent of what's written about me is bullshit"

Here's a good example: My lawyer got a call from this cop in St. Louis a few weeks back. He says, 'We've just arrested Ozzy Osbourne's son for writing bum cheques'. I said that I don't have a son who lives in St. Louis. He says that his name's Kevin and he's twenty-nine. I said 'What! *25*Twenty-nine?!*25*, I know I started young but I didn't even have pubic hair when he was born!'"
Quite apart from the court appearances for this incident, Ozzy had to endure yet another law suit - his seventh - brought against him for the song 'Suicide Solution', following the demise of someone who was apparently easily influenced by music they listened to, so

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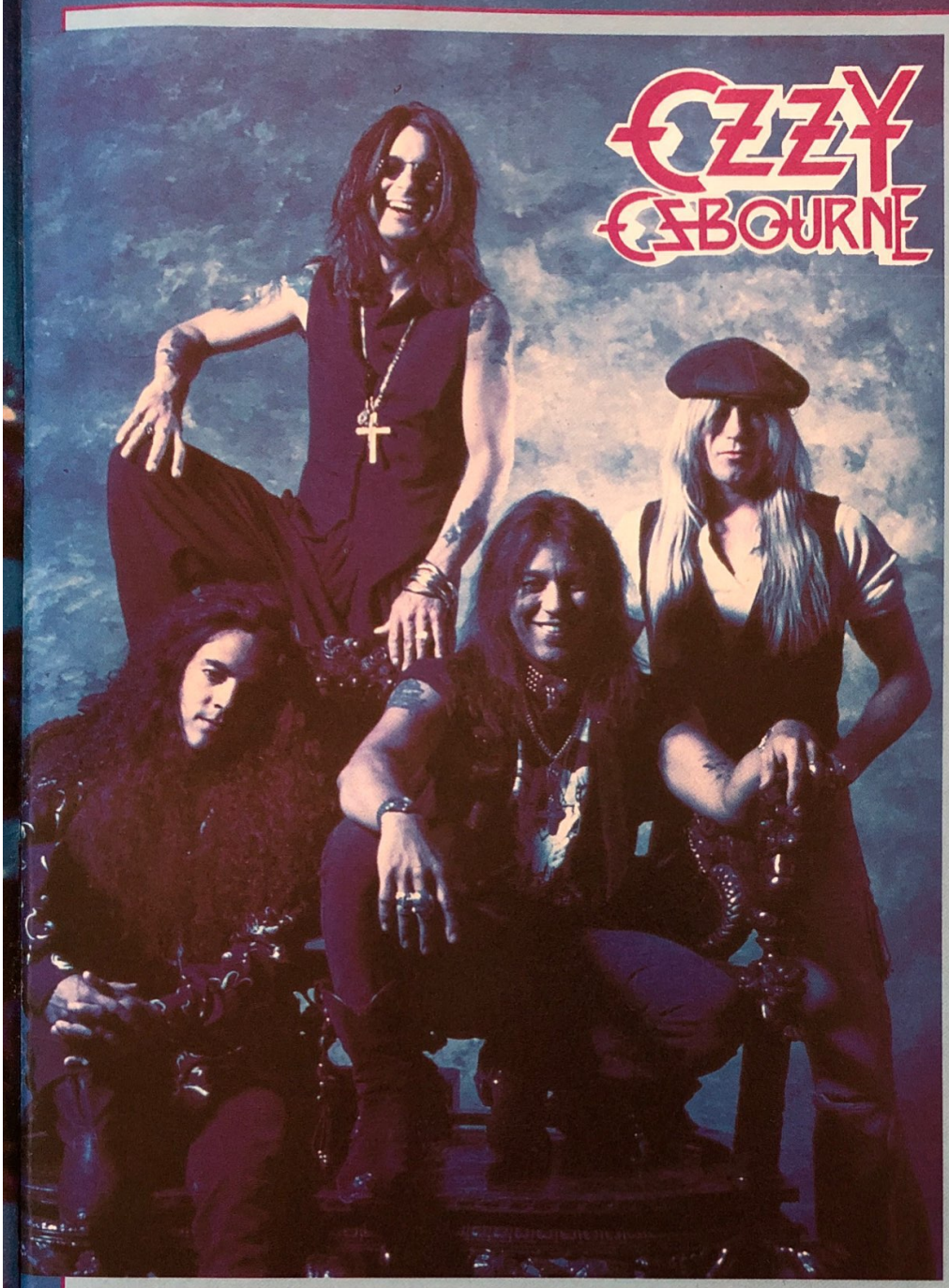

keen a listener in fact they could be influenced by things that weren't there. Backward masking was not the culprit this time though, the new one was 'hemi-sinking'. Ozzy went through the case and still doesn't know what it is! "I'm a musician not a scientist!," he moans despairingly. "How long are they going to keep bringing these cases? Even after I'm dead?"

NON, RIEN DE RIEN

Controversy has always courted Ozzy, and vice versa. Branded by militant Christian organisations in the States as the anti-Christ, Ozzy is undeterred, unrepentant and now relishes the prospect of winding them up.

"They're going to f**king love 'Mr Tinkertrain'," he chuckles. "Suddenly they're going to think I'm a f**king child molester as well as some devil worshipping, suicide toting maniac."

'Mr Tinkertrain' is a crawl through the sordid, twisted mind of a child molester. At no time in the lyric does it actually suggest that it's a good thing to abuse children - in fact, the warning is to 'stay away from Mr Tinkertrain'. But Ozzy knows that he'll be on the rack for it anyway.

"Molesting kids is a very serious thing and should be brought out into the open and discussed. There is no point in pretending it doesn't happen. If this song disturbs and reminds people that there are sickos like Mr Tinkertrain out there, maybe some kids can avoid getting hurt.

"These idiots who slag me all the time ignore what you're trying to do anyway. What gets to me is how they don't understand that there is a lot of sense of humour at work in there. Lemmy wrote some lyrics with me for this album for a song called 'I Don't Want To Change The World', and he came up with a classic that the evangelists are going to hate: 'They tell me I'm a sinner, I've got news for you, I spoke to God this morning and he doesn't like you...' They'll be screaming 'Blasphemy! Now he thinks he can talk to God!

"I wouldn't mind, but when you think that 'Silence Of The Lambs' is raking in the millions and that guy in Milwaukee has just eaten all his neighbours - and they don't even bother with that, they'd prefer to keep having a go at Ozzy! They love it when I release an album, it gives them something to do. But to be quite honest I don't give a flying f**k. If they ban this record, I'll sell more copies!"

"They're going to think I'm a child molester now as well as some devil-worshipping, suicide toting maniac..." (Ozzy on his moral opponents in America)

Such is the antipathy from these quarters that Ozzy is concerned about his safety. "I'm surprised nobody's taken a shot at me, I really am. But again, I don't give a f**k! Bollocks to them."

But wouldn't you prefer *25not25* to live under that kind of fear? Do you regret having acquired this reputation?

"No way, I don't regret a thing, it's rock'n'roll," he says defiantly. "If they ain't talking about you, you're dead. Ninety per cent of what's written about me is bullshit, but some of it's true. But that's the name of the game. I'm a good salesman. I'm a walking advertising campaign!"

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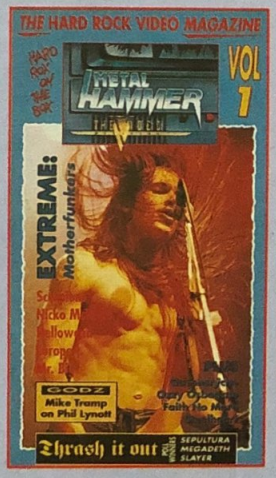
VOLUME ONE OUT NOW!!

The talking is over. The viewing has started. METAL HAMMER THE VIDEO MAGAZINE was introduced to an (almost) unsuspecting world at the start of September and... yup... it is the ultimate hard rock video- magazine.



A host of British and European rock and business personalities converged on Browns Club, in London's Covent Garden to celebrate the release of the first volume: a full frontal visual and audio assault set to shake the living daylights out of your VCR. Cover artists EXTREME sent their best wishes but couldn't make it over due to tour commitments in America. Extreme are represented on the video-magazine by guitarist Nuno Bettencourt; who gives us the lowdown on why Extreme are... er... Extreme. And in the process, he gives Axl Rose a clip across the ear for not being careful enough with his public statements.

"A band like Guns n'Roses, who sell eight million records and has got eight million fans out there, have to have a little responsibility within themselves," Nuno articulates. That's not the only bit of controversy on volume one of the video- magazine. Helloween, currently embroiled in a legal battle with their former record label, Noise, come out of the closet to let fans know that they're still alive and talk about their woe!

Vocalist Michael Kiske opens up. "The band was with Noise for five years and we sold over two million records and we didn't see any money. We just had some wages, like £100 a week over this period. We wanna tour as soon as possible... but we have to settle this whole thing first. We will fight until we win!"

There's THRASH IT OUT, featuring three of the world's fastest and finest bands: Sepultura, Megadeth and Slayer, who all featured in the first Pan-European Thrash Poll. Sepultura came out as clear winners, and the video-magazine talked to Andreas Kisser and Andreas Cavalera. "Winning this poll is cool. It's not like critics reviewing your album," said Igor. "It's people who really enjoy the music writing to the magazine."

Scorpions are caught in London's Docklands celebrating their 20th birthday, with Rudolf Schenker they will continue for another 20. "We had to fight to survive," he says, with Klaus Meine adding: "We're concentrating much more on the future than looking to the past."

New bands, Roadhouse and Steelheart, are introduced via the Watch This Space section, where you see and hear talent of the future, while there is also an insight into life backstage with Dread Zeppelin. - ;There's no hanky panky in this band," Tortelvis stresses. "We simply give the girls that come back a Dread Zeppelin homegame, a little pat on the bum and we sing gospel songs 'til daylight!"

Add to that Ozzy Osbourne, Thin Lizzy, Iron Maiden, Faith No More, Queensrÿche, Mr. Big and much more and you have concrete evidence that, indeed, there is Hard Rox On The Box!

PIC: SHAUN CLARK

PIC: M. BUSSMAN

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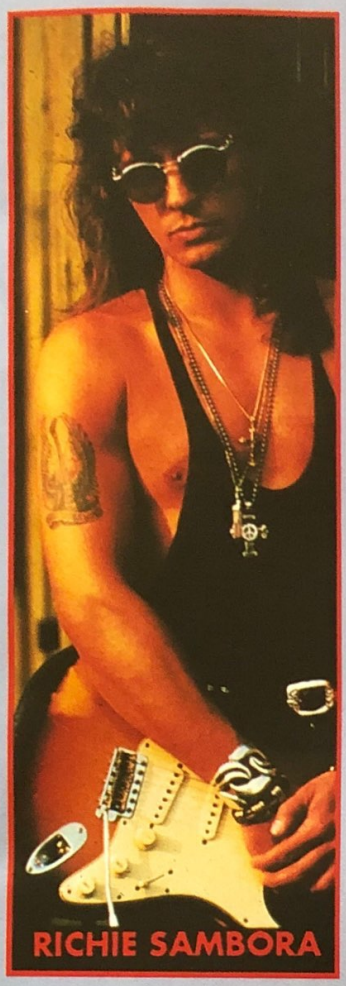
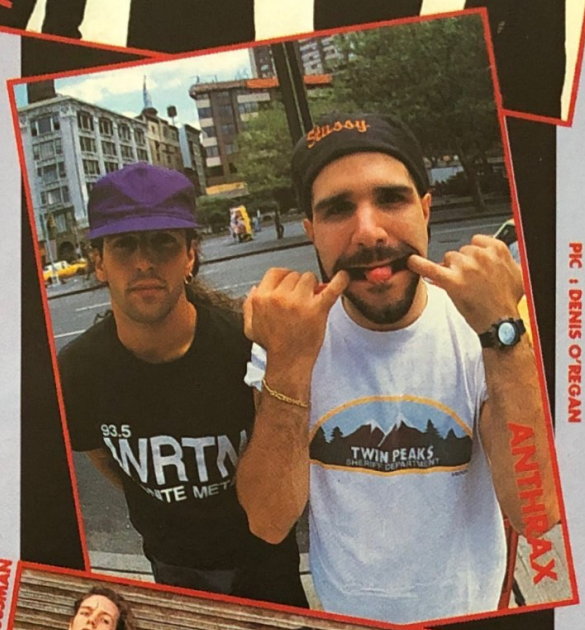
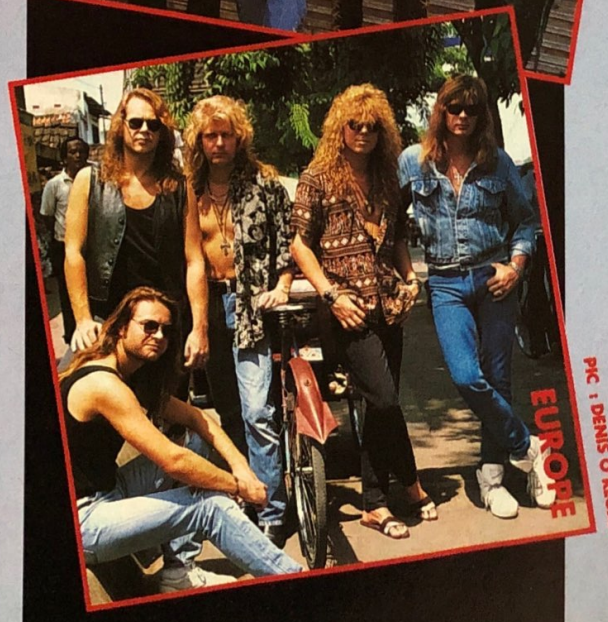




PIC : DENIS O'REGAN

PIC: M. BUSSMAN



PIC : DENIS O'REGAN

METAL HAMMER THE VIDEO

VOLUME 2 AVAILABLE NOVEMBER 11

PIC : DENIS O'REGAN

The Metal Hammer video-magazine production machine thunders on. If ya thought Volume One was packed tighter than the Anthrax rhythm section, then Volume Two'll have you floating in hard rock heaven.

Check this out: BLACK CROWES, ALICE COOPER, MOTLEY CRUE, THE CULT, RICHIE SAMBORA, EUROPE, ANTHRAX, OVERKILL, MOTORHEAD, MINDFUNK, DORO... and we haven't even finished it yet!

This time around, METAL HAMMER, THE VIDEO-MAGAZINE travels to the East Coast of America to team up with the Operation Rock bandwagon and nail great interviews with Alice Cooper, Judas Priest and Motörhead.

Back in New York, we meet up with Anthrax on Brooklyn Bridge (well... near- by anyway) and talk to Bon Jovi's Richie Sambora about his solo album. Meanwhile... back in Blighty, Billy Duffy, of The Cult, brings us up to speed on their new album, 'Ceremony', while the delicious, delectable, de-wunnerful Doro Pesch gives us the run-down on her future plans.

Down Donington way, the Black Crowes' Chris Robinson talks about their spectacular American success that they're about to emulate on this side of the river, and Nikki Sixx talks about his GODZ. Who are his Godz? Well, you're gonna have to wait and see!

This issue's Giants Of Rock focuses its lens on the one and only Ozzy Osbourne; the Oz reflecting on his colourful past and optimistic about the future, what with a spiffing new album on the way.

And then, of course, there are more of those short, sharp verbo-visual shocks via Hard Fax. Who was it said: "I never knew there was so much in it!"

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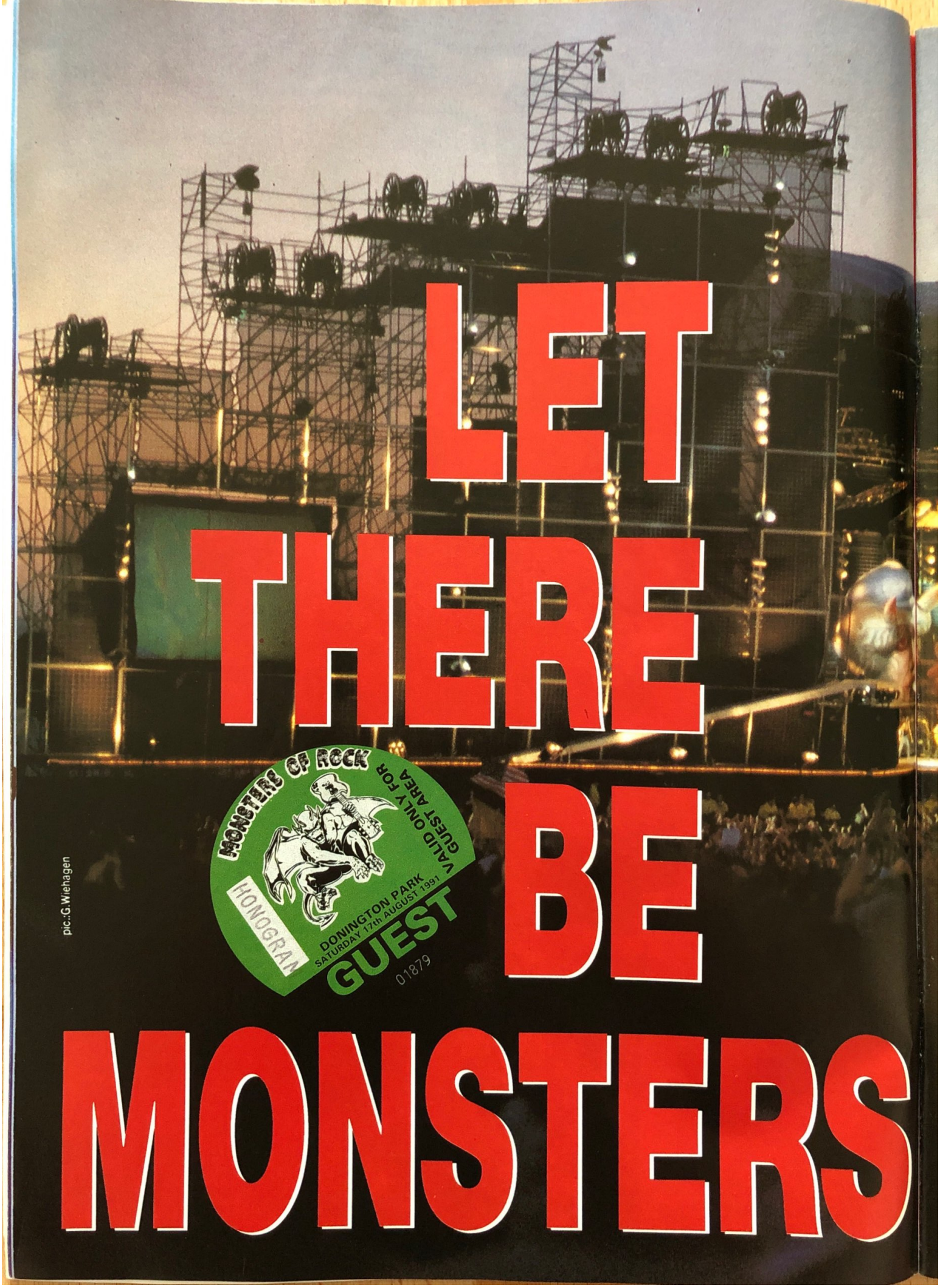

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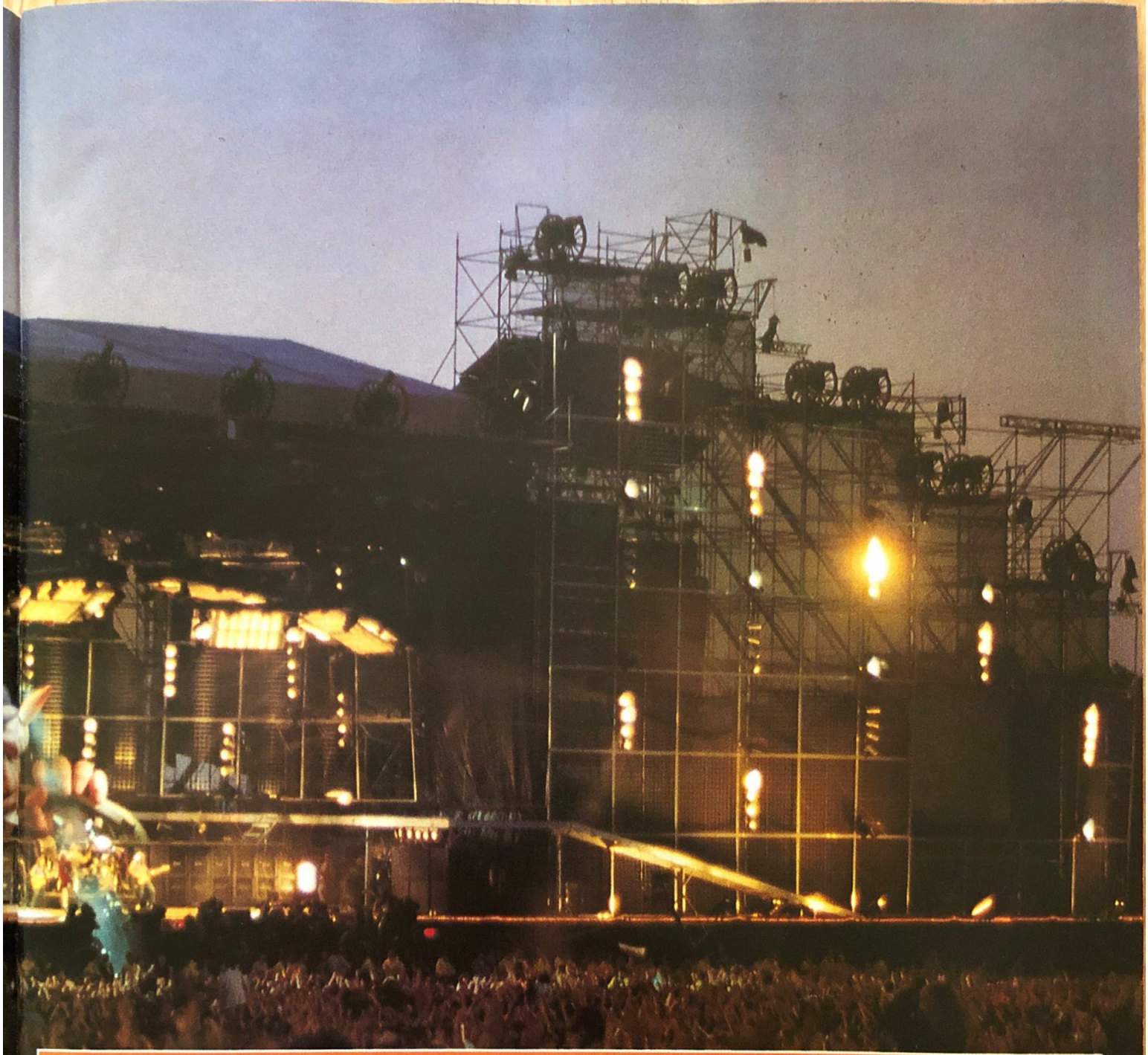

AC/DC, Metallica In Donington Triumph

The Line Up: Black Crowes, Queensrÿche, Mötley Crüe, Metallica, AC/DC.

Metal Hammer reporting team: Chris Welch, Pippa Lang, James Sherry and Howard Johnson, and Andy Bradshaw.

What IS this thing called Metal? The organiser says The Monsters Of Rock is definitely NOT a heavy metal festival. The national press told us the headlining bands consisted of people "With small brains who play heavy metal." Well, Metal Hammer, along with 72,5000 fans say - it's a load of HEAVY FUN!

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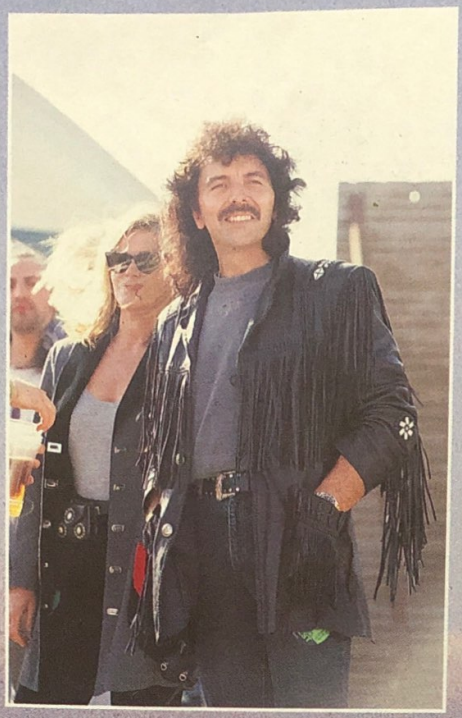
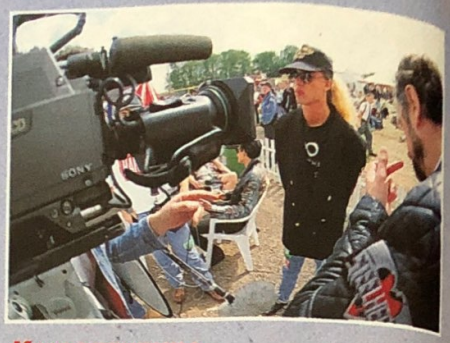
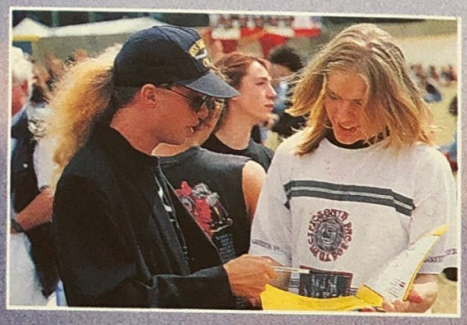
DONINGTON'91
LET THERE BE MONSTERS



TONY IOMMI WITH CHARMING FRIEND



KINGOFTHEHILL



FRANKIE (KINGOFTHEHILL)

FANS, FANS, FANS.....

CHRIS DeGARMO AND GEOFF TATE IN FRONT OF THE EMPIRE

Five great bands, nine hours of sunshine and a thousand gallons of beer - not a bad recipe for a day out in the country.

The 11th Monsters Of Rock was a success. Even if not all the stars taking part were *quite* sure where they were.

"Where did we play on Saturday?" asked one puzzled American singer. We name the guilty man - Nikki Sixx!

The festival, held 'midst the famous motor racing track at Castle Donington near Nottingham, on August 17 was a sell out. It's an institution and an annual showcase for rock, as well as an Awayday for the music business.

Backstage is a little encampment of record companies who pour out hospitality and excuses as the gossip flies and the press chatter of injustice and outrage. Who banned all the freelance photographers from 'shooting' Queensrÿche and Metallica? Why aren't there any passes for the inner VIP area? Why aren't there any VIPs - apart from Jonathan King and Tony Iommi? Whose circulation is going up - or down? Who told the pilot in the plane towing a banner for one rock mag - to fly as far away from Donington as possible!

The vast army of fans in tee shirts, jeans and baseball caps lining the hillside were oblivious to all this. But they had a great view of the stage and were content to do what many back

VIP HUSTLE

The VIP enclosure was the real inner sanctum back stage, beyond the ordinary Guest Area. This effectively prevented the artists from mingling with the press to prevent any unnecessary 'contact' beyond the control of rock equivalent of the KGB. But even the VIPS were not beyond being corralled. Just before AC/DC arrived back stage in their

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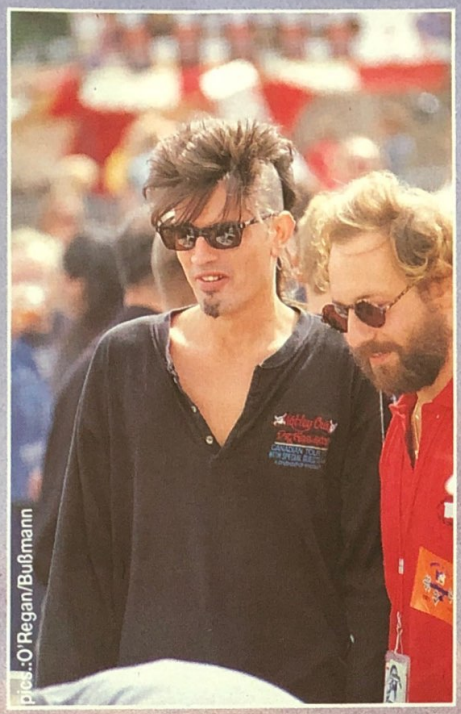

pic.: O'Regan/Bußmann

TOMMY "MOHICAN" LEE

NIKKI SIXX WITH SON GUNNAR

BLACK CROWES INTERVIEW

RICKY WARWICK AND BLAZE BAYLEY

BUSY SECURITY

pic.: M.Bußmann

stretched Rolls Royce, security guards ordered all the other artists to return to their caravans, and other guests had to return to the twilight zone. But there weren't many VIPs around anyway, apart from Metallica producer Bob Rock, ex-magazine boss Jonathan King (who is going to produce the next Brits Awards show), Sabbath's Tony Iommi, Bob Catley, Diamond Head and the lads from Wolfsbane.

stagers couldn't be bothered to do - listen to the music.

King of the hill was a quiet, dignified gentleman who wandered 'out front' to see how it was all going. Maurice Jones of MCP is the man who makes it all possible. After weeks of preparation he was able to say "This was the best show we've had in eleven years, certainly for atmosphere and problems - or lack of them! We had 72,500 visitors which was a sell out. We were very happy with the bill and our philosophy, as always, is to give a good variety of rock music." Maurice was delighted with reception headliners AC/DC got...

"The amazing thing was, in previous years, you generally find an enormous number of people leaving prior to the headline band, and that didn't happen this year. Pretty well everyone stayed until the end. I warned all the car park people to expect a rush, but the fans didn't leave."

Maurice is the man who has to cope with all the headaches, whether it's injuries among the crowd or complaints about noise. With a curfew in operation the show had to end at 10.30 p.m. and AC/DC finished - right on the button. And to secure the crowd's safety, MCP had a new barrier system - a central 'finger' in front of the stage.

"It was very effective, plus we had three video cameras to monitor the crowd movements. We can keep an

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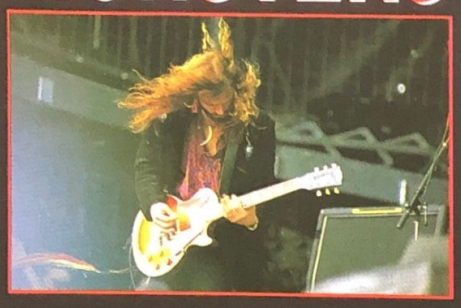
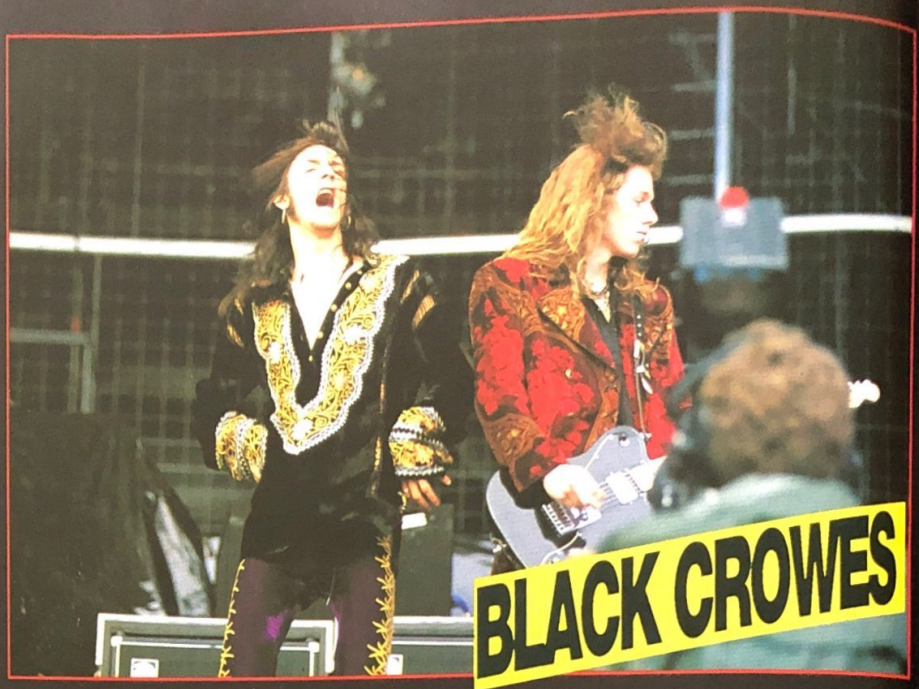
DONINGTON'91

LET THERE BE MONSTERS





BLACK CROWES

eye on things and study it afterwards. But I think the people who attended this concert deserve a great pat on the back for their behaviour."

The show kicked off at 2 a.m. as clouds threatened showers that never materialised and ran virtually non-stop until the witching hour.

Musically speaking **The Black Crowes** never really took off, but seemed to please the non-metal fans present,

Queensrÿche were a hit among their loyal followers, **Mötley Crüe** sounded mechanically brilliant and **Metallica** had some punters yelling "They've stolen the show!" **AC/DC** hit back with a solid, creative presentation climaxed with their remarkable 21 gun salute.

BLACK CROWES

The Black Crowes' first appearance at Donington had been under threat for a while - Chris Robinson's ill health had almost given an opportunity for us to see The Almighty depping for them. Sadly for them, Chris struggled to his feet in time. The Crowes had to fight a strong wind blowing the sound around, and really, they are better suited to a small club. Perhaps too much was expected of them, because their bluesy material failed to grab hold of the crowd's hearts. Opening with 'Twice As Hard', we witnessed a dull, slow-moving set that really only peaked once - for 'Hard To Handle'. And even then, an uninspired crowd response proved that most people weren't really listening. The song's one of our favourites but the Crowes were playing too slowly. Whispers of 'bit slow innit?' starting wafting around the audience. 'Jealous Again' was even slower, and by this time sections of the crowd were in danger of falling asleep.

The band sensed it and yelled. "You put on a show for us and we'll put on a show for you" This encouraged a bit more hand-clapping, but begged the singer: "Can you please lose your minds for 10 or 15 seconds?" But even a rather laboured version of the Beatles' 'Get Back' didn't exactly set the world aflame.

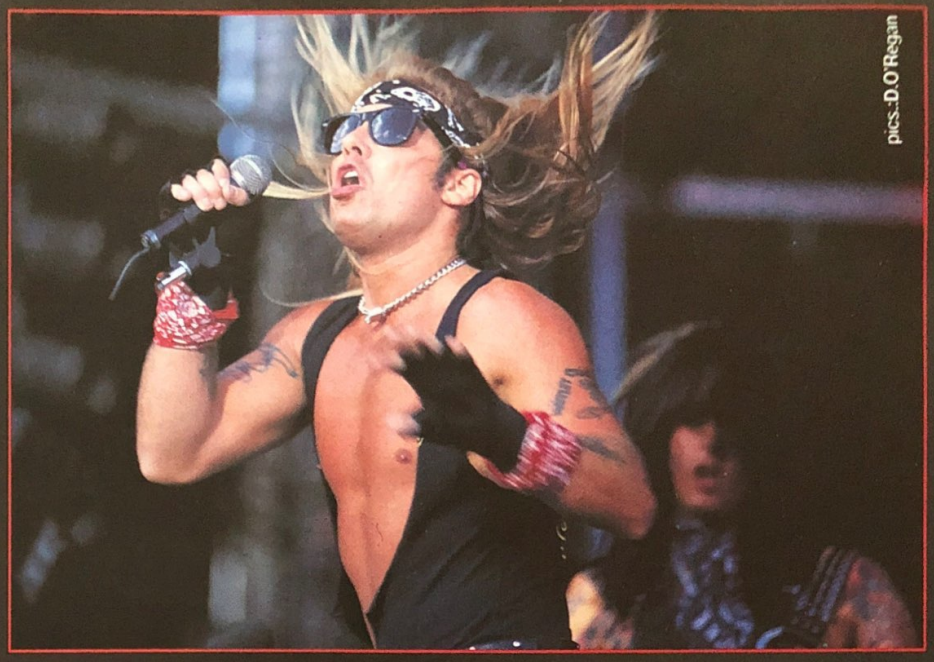
QUEENSRYCHE

They have a fanatical following and 'Operation: Mindcrime' fans knew every

QUEENSRŸCHE

Scanned with CamScanner

word of every song off by heart. Not surprising really, as it's guaranteed that these graduates from Twin Peaks territory have created one of the most fascinating concept albums since 'The Wall', and 'Empire' has proved a superb follow up. One Metal Hammer reader in the crowd assured us that Queensrÿche's set was best of the day. A fair slab of Geoff Tate's head-tripping 'Mindcrime' bombed our brains, but it's debatable that fun seekers really wanted to get into heavy philosophical and political concepts on a hot afternoon! Queensrÿche never seem to be visibly enjoying themselves, and today, dressed moodily in black, with Geoff Tate torturing his soul with every note, you couldn't exactly party to them. A muffled sound didn't help either, as Queensrÿche's repertoire demands the ultimate in technological expertise to deliver. 'Jet City Woman' was the liveliest, the most enjoyable number of the set, and 'Revolution Calling' and 'Silent Lucidity' was excellent. But it wasn't the band's finest hour by any means. Incidentally all the bands, except AC/DC, seemed to favour black garb for their stage clothes.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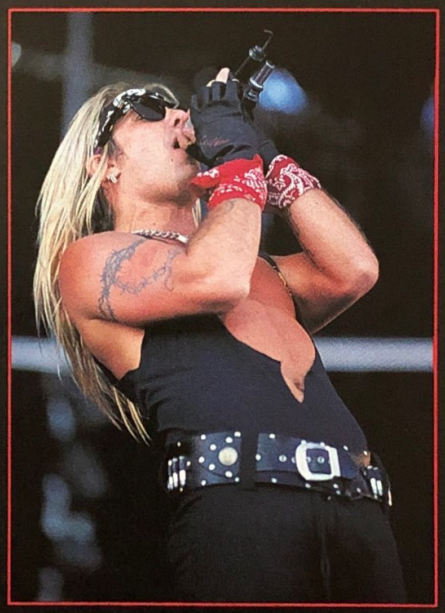

MÖTLEY CRÜE

Raw, unadulterated rock 'n' roll - now this *had* to be the band to get the festival ball rolling... We fought our way to the front rows to get grooving to Nikki Sixx, Vince Neil, Mick Mars and Tommy Lee. Here was the world's idea of what a TRUE heavy metal band should look like, all grimaces, hair and screaming!

Being third on the bill didn't bother these hard bitten L.A. dudes.

Using a drum machine and backing tracks didn't bother them either. At least - it sounded suspiciously like some hi-tech assistance was being given. The fans seemed completely oblivious to the physical impossibility of the high speed drumming intensity coming out of the PA. We found this all a bit disappointing chaps.

Despite this, Crüe proved just the tonic to cheer up a pretty laid back Donington crowd. 'Kickstart My Heart' was, indeed, kickstarting the festival - as if Crüe were first band of the day. The sound spurted into action as if a great wad of cotton-wool had suddenly been removed from the P.A. At last - true festival fever had started. 'On The Wild Side', 'Livewire', the classic, uncompromising 'Shout At The Devil' - this was where Donington really started to *cook*.

They also jived through 'Primal Scream', 'Looks That Kill' 'Girls, Girls, Girls' and 'Dr.Feelgood.' before blasting into the Pistol's 'Anarchy In The U.K.'

METALLICA

Metallica's third appearance at the Donington Festival and they blew away all competition. Next year, they've just got to be the headliners!

As the band's appropriate intro tape ('The Good, The Bad And The Ugly') drifted over our heads, Metallica, casually wandered rather than stormed, onto the stage as the opening chords of 'Enter Sandman' blasted forth to massive applause. An excellent opener, from what is definitely Metallica's finest album yet. And although the single had only been out for a couple of weeks, the crowd appeared to know it word for word; such is the dedication of Metallica's following Sound-wise, it depended on where you

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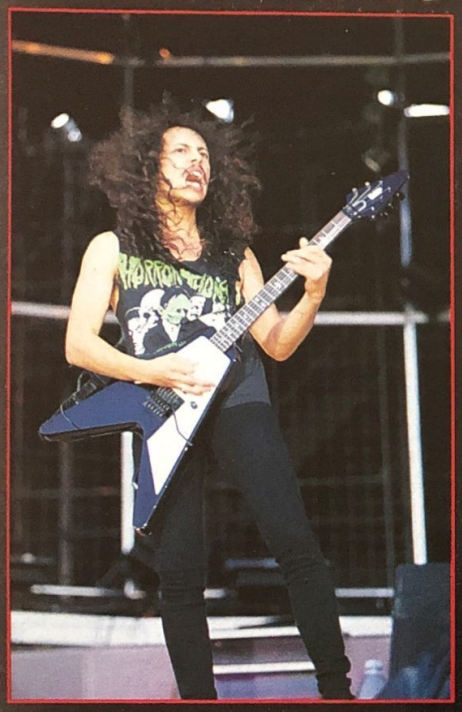
DONINGTON'91

LET THERE BE MONSTERS



METALLICA

were standing, but from our position, the wind was blowing the sound around in huge gusts, so that one second it was positively booming and the next, simply pathetic.

Said James Hetfield: "How did that sound? Shitty - average? So do you want to hear some new stuff? We'll play it anyway!"

Lars Ulrich drove the band from his double bass drum kit, complete with Danish flag flying, and there was NO skulduggery with drum machines from that department!

The best moments from their five albums came crashing in; 'Seek And Destroy', 'For Whom The Bells Toll', 'Master Of Puppets', 'Harvester Of Sorrow' and 'The Unforgiven' scanned right across Metallica's career and showed just how much the band have progressed over the years, both lyrically and musically.

The fact that 'live', Metallica still don't take themselves too seriously and aren't afraid to have fun, remains an important part of their approach. Highlight was a brutal version of 'One', complete with machine gun noises and effects leading into one of Metallica's most emotional performances. Tear-jerking stuff indeed!

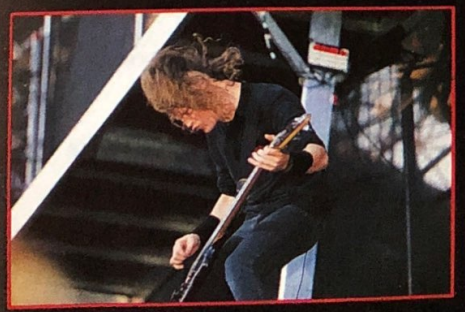
Encoring with The Misfits' 'Last Caress' provided spooky moments, with un-told people screaming along, "I've got something to say, I killed your mother today!".

And then, "Ba-da-da-da-da" came ringing through, and every self- respecting rock fan should known that riff. Yep, It's Diamond Head's 'Am I Evil' in full-effect and sounding more intense than ever before. The ultimate climax to yet another awesome Metallica show. Let's hope they get back here real soon and play somewhere smaller. Although they cope with big audiences and arena type shows well, they're still at their best in a club. Here's hoping!

AC/DC

"Darn Up, Darn Up" What are we going on about? Well that's the rhythm guitar riff, driven by a relentless off beat from Chris Slade for about ten minutes' worth of their classic 'Let There Be Rock."

It's the build up for Angus Young to let rip



pics.:M.Bußmann

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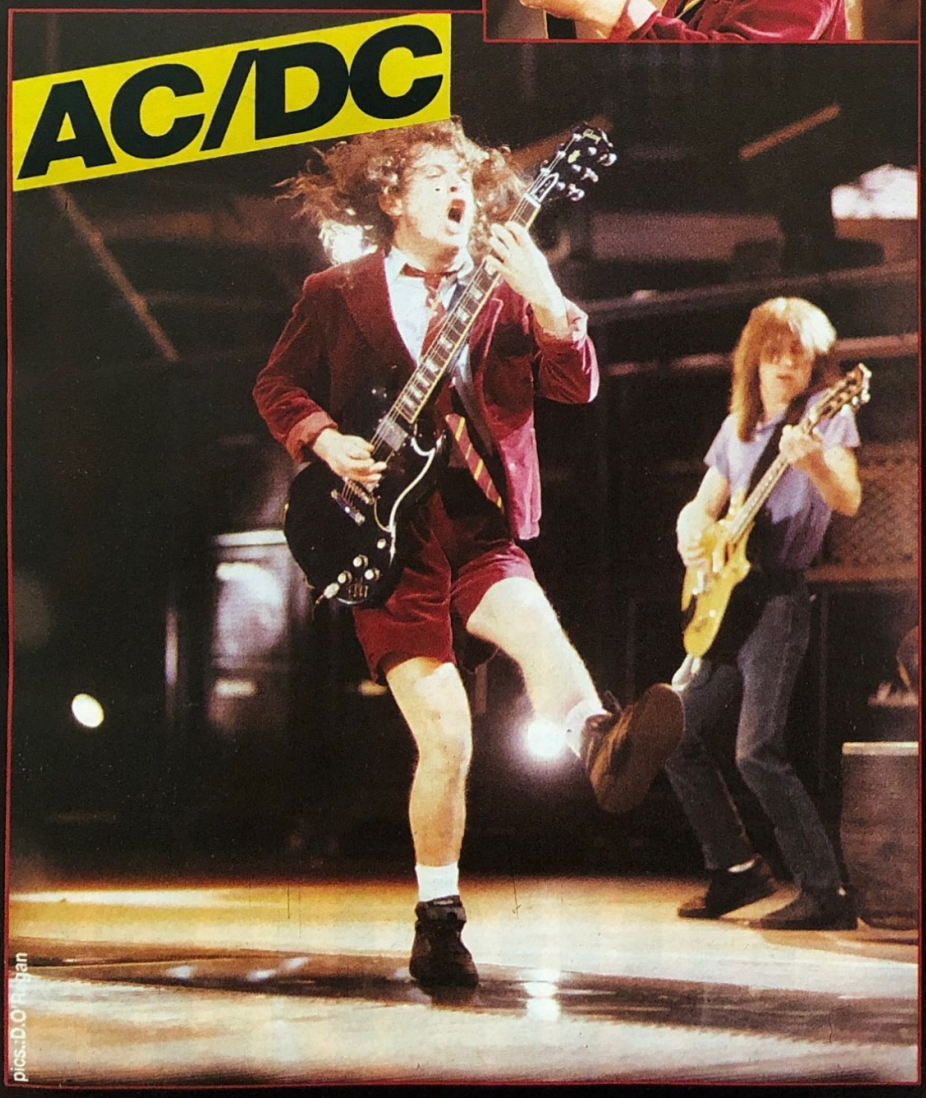
with his legendary epileptic fit-style guitar solo, complete with duck walks and rolling on the floor. Quite apart from Angus deserving a Duke Of Edinburgh Award for enduring the cold night wind around his bare knees, drummer Chris needed a medal for hacking out such a solid backing. The great thing about AC/DC nowadays is their well-drilled team spirit.

Brian Johnson bobs on and off stage on cue to emit his throaty yells and vocals on songs like 'The Jack' while the band lock into their set patterns around Angus' flaming guitar. Sure. we've heard it all before, (on their last tour in fact), but it's a great juggernaut of professional experience that we see now, like a metal ballet that has entertained the crowned heads of Europe.

'Bravo!' we cry as a huge inflatable Rosie looms over the stage, all lips, boobs and stockings. 'Good grief' we bellow as a blow-up Angus doll pops up complete with Union Jack Y-fronts. And the real Angus plays like a demented little demon as he runs around his ego ramp. It's amazing to think he's only 14 years old!

AC/DC



pics.D.O'Brian

Wafting through the night air came 'Highway To Hell' and 'For Those About To Rock (We Salute You)'. There's a shower of notes over our heads for 'Money Talks' and a great chiming of the mighty AC/DC bell. Effects - we got 'em!

The impressive looking 21 cannons ranged across the roof of the stage puffed and blew spouts of smoke, but the bangs were drowned by a clattering helicopter. As a vast array of cameras whirred to capture the band for a future live video, the AC/DC machine battled for the big response.

Sure we enjoyed their show, and so did AC\DC. Said Angus Young afterwards: "Everyone in the band was having a good old rock, and the weather held up. There were some serious thunderstorms threatening but we had a direct line to God! It was great too that nobody got hurt and there was a real good atmosphere. It's a special event and we were fortunate to have headlined it three times. We made sure we had a great sound system and it was a great bill. I always worry before the show, 'Jeez, I hope my guitar doesn't cut out'. I love running around but am I gonna go too far and run right off the end? I got specially nervous before this one because we were being filmed and recorded. It was a well presented show and the security is there to protect the kids. Music ain't worth dying for... although I have come petty close a few times myself! I've enjoyed all the Donington shows we've done but I couldn't pick the best. The best part is, ten years down the line, we can still get such a lot of people to come and see us. But I have to admit, I do have a lot of relatives in the area!"

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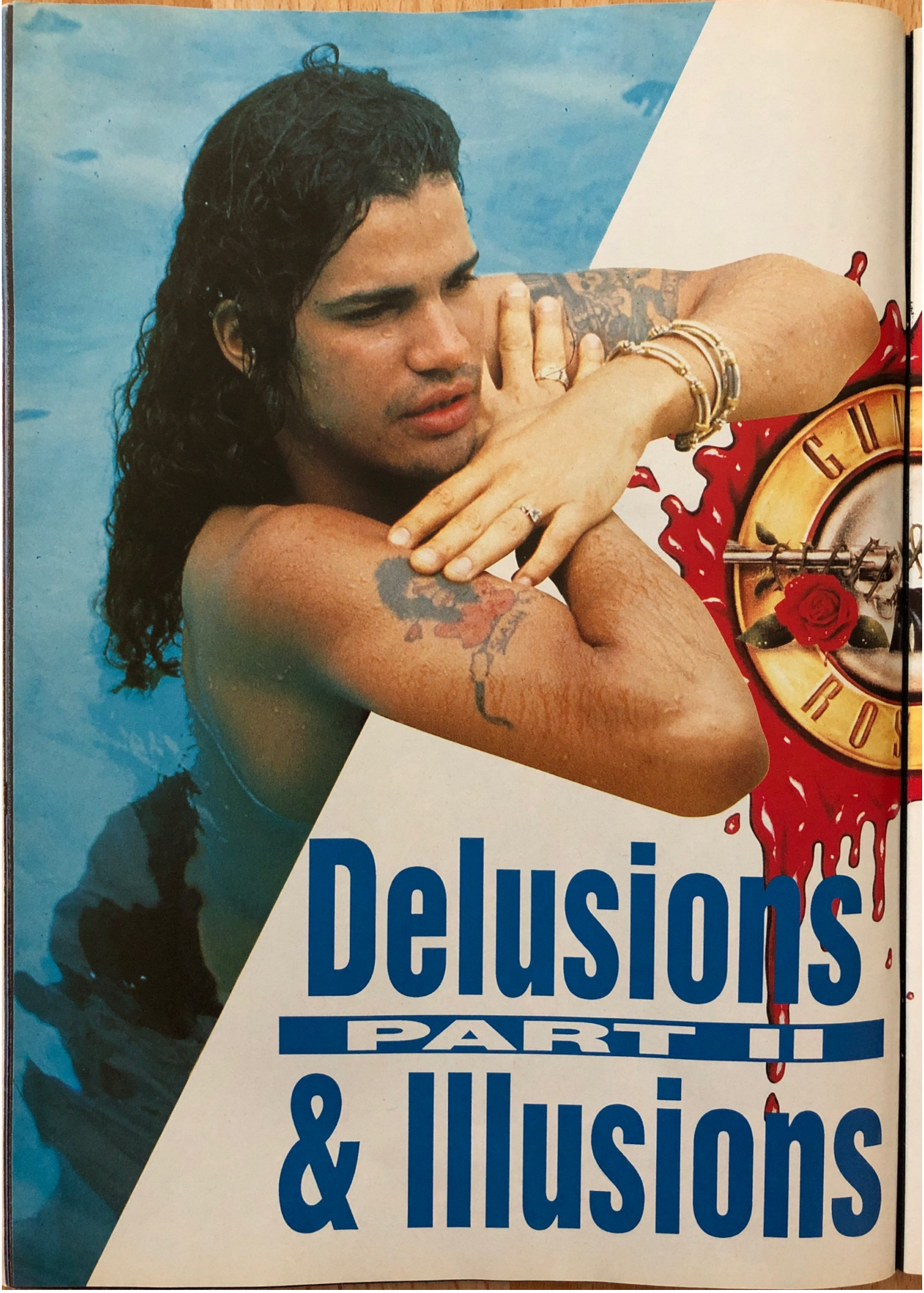

Delusions & Illusions

PART II

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Guns N'Roses are surrounded by myths, and legends. As the rock world swoons at their feet, so it becomes harder to strip fact from fantasy. But we probe the real Guns, in Part Two of an astonishing interview.

Guns N'Roses have, in a few years, become one of the most famous rock bands of all time. It's a heavy burden of responsibility on guys who are essentially all about rebellion and enjoying their freedom. So how do the band handle their fame and the attendant lack of privacy? They are constantly surrounded by bodyguards and cocooned from the thunderstorms of normality - or at least that's how it seems from the outside. Yet, both Slash and Duff are down to earth, maintaining a surprising perspective many people would find inexplicable. For the pair, however, playing the Rock Star is anathema.

Pics:. George Chin

"I'm pretty low-key" admitted Slash. "People recognise me really easily but I don't think about it. I don't have the outgoing personality of, say, David Lee Roth. I used to be pretty social on the road, but it's more difficult now, because we have security around us all the time - and when we do duck them we get into trouble! A few times I've ditched security and gone out on my own, but ended up with problems. There was one occasion when Duff and I went out by ourselves and got a couple of hotel rooms just to hang out. But I ended up in a huge fight with comedian Sam Kinson and Duff nearly got arrested for punching him out!

"If I go into a rock bar or a strip joint then I know that I'm going to get recognised and deal with it, because I wanna drink. But in restaurants or other places where you wouldn't expect recognition, people still come out of the woodwork and get very pushy for autographs. But I never pull Rock Star Attitude trips and always oblige. Yet if you're trying to have a conversation with someone and you get a piece of paper shoved under your nose it can be a difficult situation. Sure there is lack of freedom, but I won't complain about it, because the only reason I'm here is the fact that I'm doing what I enjoy. I sacrifice the inconvenience to be able to get onstage and play every night. That's when I feel most comfortable - playing my guitar"

Duff, too, sees the media-buzzed Guns N' Roses legend as slightly ridiculous.

"I really take it all with a pinch of salt. I still have my two dogs at home. My brother's getting married soon and I think about that a lot more than the problems the band may have, because at the end of the day I know we can rock and perform well. As for our security, yes it can be a pain, but I know they are there to safeguard our best interests. Mind you, I do try to duck them on occasions and I wish they'd chill out sometimes. And there are certain cities like San Francisco where I can lose anybody because I know the place so well. I go straight to the sleazy part of town and hang out in bars with friends just having a few drinks and enjoying myself. I know they'll look after me and keep me out of trouble"

DRUGS

As the band continue to grapple with the touring process, both Slash and Duff admit to a certain disappointment (perhaps emptiness) at the absence of original drummer Steven Adler. For, after a protracted and ultimately futile fight against drug addiction, Adler was eventually sacked last Spring. And not without heartache.

"We held out with Steven as long as we could" began Duff. "We put him in rehab three times. I found out where his drug dealer lived and went round there with a f**king gun. That's the sort of extreme we went to with Steven to try and clean him out. But I think we all knew there was an inevitability about him going. We even started the album with him, laying down 18 tracks, but they were just not happening. And if there's one weak link in the band the whole thing falls apart. I hope he gets healthier, but I honestly don't know what will happen to him, because there's nothing to keep in touch with. There's just a shell where Steven used to be. It really breaks my heart. Still, thank goodness we found someone as powerful

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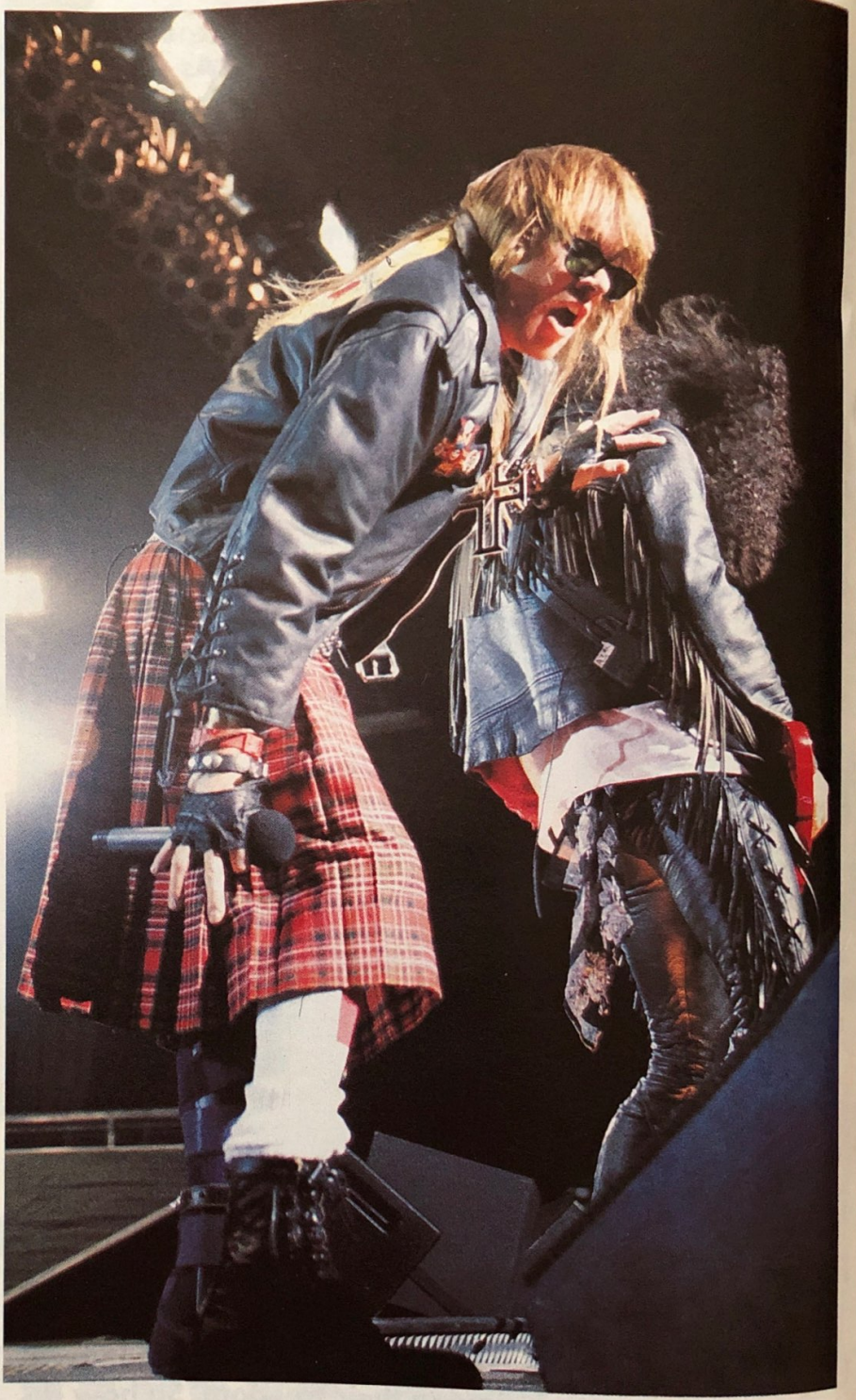
Delusions PART II & Illusions



and as good as Matt, he's made such a difference to us."

"It was really hard to get rid of Steven," agreed Slash. "And it was a decision that was a long time in the making. But when we finally did the deed, it was a godsend. It made the band more solid. I've seen Steven twice since it happened and these days I hear different stories about his condition - some good, some not - but I don't listen to them. I will admit that I do still miss Steven and I worry about what he's thinking now we're on the road and the LPs are coming out. But that will be the last line-up change we make. The current band is it. I wouldn't want to see anyone else go."

Right time to get an up-date on the long-delayed albums. It seems as if the music press has been running a constant barrage of release dates on the records for months. What has caused the delay? Over to Slash.

"Well, we booked this tour and wanted originally to go out like a club band on our own merit, to prove ourselves as a live act without sitting on our new hits. Being able to throw in new material gave the band a fresh Rock 'N' Roll feel. Doing our own thing without having a big album to support. That's why we began the tour before the LPs were finished. We ended up recording the last couple of songs on the road and then checked the mixes to make sure we were happy. And it was having those tapes going back and forth between the road and Geffen in L.A., as well as the artwork for the sleeve, that delayed everything. We wanted things to be perfect."

The LPs will feature 27 songs in all (including a cover of Paul McCartney's 'Live & Let Die' - a song both Axl and Slash have independently wanted to do for a long while). But isn't it asking a lot of the fans to expect them to buy two albums at the same time?

"They are separate albums, so no-one is being forced to buy both of them." countered Slash.

"We never had any intention of turning into a money-making machine" Slash

"We wanted all the material out and didn't want every song on one lengthy LP, because that would have been very pompous and would have really put an unfair financial burden on our fans. This way, they can choose to buy one or both of the records."

PUNK

But that's not the end of the Guns' repertoire, because there is a nine-track Punk Rock EP in the works as well, finished and ready to be released at a (comparative) moment's notice. This will feature covers such as 'New Rose' (The Damned), 'Ain't It Fun' (The Dead Boys), 'Black

Scanned with CamScanner

Leather' (Steve Jones), 'Down On The Farm' (UK Subs) and 'I Don't Care About You'.

Inevitably, there have been traumas with the LPs since they were finished. In attempting to keep the tapes under close guard until they are ready to spring them on the world, the band have had to face one employee of Mercury Records in the U.S. getting hold of a tape ("I don't know how",shrugs Slash) and offering to give certain radio stations exclusive copies to play on the air in exchange for favours regarding acts he was working with. But perhaps the most bizarre occurrence was the time Slash had the master tapes of the album stolen from his hotel room.

"I got back to my room one night after partying - only to find that someone had gotten in and stolen these tapes from my bag! I freaked out, because that guy could have released them on his own label, Goonball Records or whatever. But fortunately, three employees at the hotel knew who the guy was and we tracked him down and caught him within a day. I learnt from that error and I never kept tapes lying around in my bag after that.

"As for the style of the new material, well it's very self-indulgent, do-it-yourself Guns N' Roses. It's brash, and deals with subjects people might find a little unsavoury. And yeah, I am expecting a backlash because it's taken so long to come out. But it's no big deal - just a record. I'm sorry people are expecting so much. But it's important for this band to do what it wants to and to keep close to our roots. We never have any intention of turning into a money-making machine, like certain other bands I could mention."

SOLO DUFF

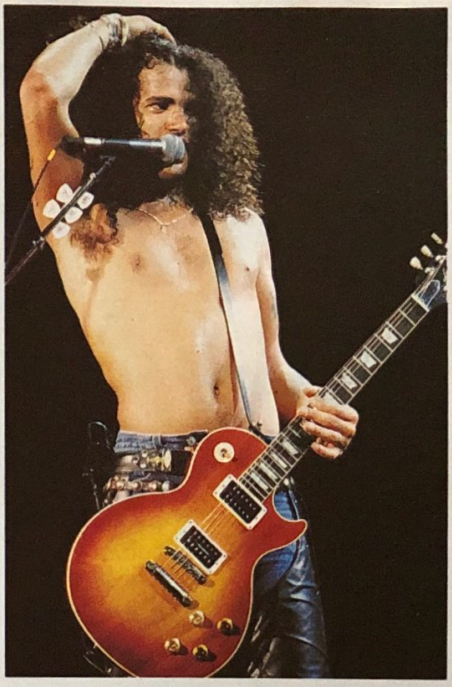
Now, all this frenetic activity would be more than enough for most bands. Not for Slash and Duff. Both are actively involved in other projects. Firstly, let's deal with Duff. The talented bassist is actually recording a solo album on the road for release through the Geffen label possibly as early as the end of 1991.

"Ever since I was 15 years old I've wanted to do a solo album. I made some demos at my house, Geffen Records heard them and gave me the go-ahead. I've got some good people working on it with me *(Slash, and most of the members of Skid Row, who have been supporting the Guns. Lenny Kravitz guests on one track. There's even the chance that Prince will appear - Duff is a big fan of the purple monarch).* But my timing has been horrible, because I started work on it a week before we went on the road. But the rest of the band have been very supportive.

"It's not like an ego thing or a pat on the back, more a way for me to explore musical areas that wouldn't fit in with Guns. Don't get me wrong, I'm very happy in the band, but sometimes being the bass player means that I get overlooked. With the weird shit on this LP I don't expect to get much airplay on the radio, but that's not the reason I'm doing this."

The LP is to be titled 'Believe In Me' (a firm plea from the heart) and is being co-produced by Duff with engineer Jim Mitchell at various studios located in cities where the band have been playing. It's been a hectic schedule.

"I've also been asked to help out certain young bands, and that's something I'm well into if I dig the band in question"



"I'll probably go grey early, but nobody will notice because I bleach my hair!"

In many respects, this is Duff's way of relieving the pressures of the of the road and being associated with supposedly the most notorious band in the world. His other method is the occasional explosion of emotion.

"This band always has been, and always will be, volatile. I'll probably go grey very early, although no-one will notice because I bleach my hair! I tend to keep things bottled up inside and I'll go off once a month, get in a fight or something. That way I get rid of my aggression."

Slash perhaps finds it a little easier to take things in his stride. But for him, too, there has been the potential energy release of working outside of the Guns camp. He has guested with the likes of Lenny Kravitz, Iggy Pop, Alice Cooper and Michael Jackson in recent months, although as yet he has no idea what (if anything) will happen with the guitar parts he's laid down for the last-named.

"Guesting on other people's records can make you feel at ease, because you're not under the same sort of pressure as when you're working on your own stuff. But there still is a certain pressure brought about as you have no control and are working to someone else's schedule. And I must admit that I feel more relaxed working on a Guns album, because I know the situation and it's more tailored to suit me.

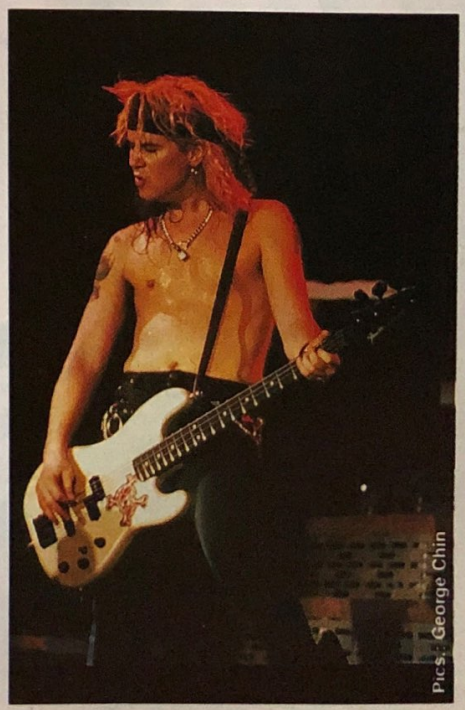
"One thing I really enjoyed doing recently was a track called 'Burn Out' for the Les Paul tribute LP. It was a song I'd written for Guns a long time ago, but Steven Adler could never play it. So I kept it and got Iggy to write lyrics. He sang it, Duff played bass and Lenny Kravitz did backing vocals. It's turned out really well.

"When this Guns tour is all over I wanna do something very quickly rather than sit around. I've an idea for a project in my head, a solo album. But whether I do it or not depends on G N'R. If we go straight into the studio then I won't worry about it. If not then I'll want to keep busy and I'll do something else. What's gonna happen with the next Guns album? We want to keep it real simple, just record nine or ten songs.

"But you know what really excited me recently? Getting to jam with one of my four guitar heroes, Rory Gallagher *(the others being Jeff Beck, Jimmy Page and Mick Taylor)* at the Roxy in L.A. He kept me up there for a few numbers. That's what I'm in this for, that's what I get off on.

"I regard myself as a real simplistic guitar player. I'm not well- schooled and I'm very humble when it comes to that. My ambition? I want to be a good player and I'm very conscientious about it."

Whatever your feelings about Guns N' Roses on an artistic level, one thing cannot be denied is that here is a band going about things in their own way. And at a time when the Rock world seems in danger of drowning in its own sterility we need Guns N' Roses. Badly. It's about time we showed them the respect they've more than earnt.



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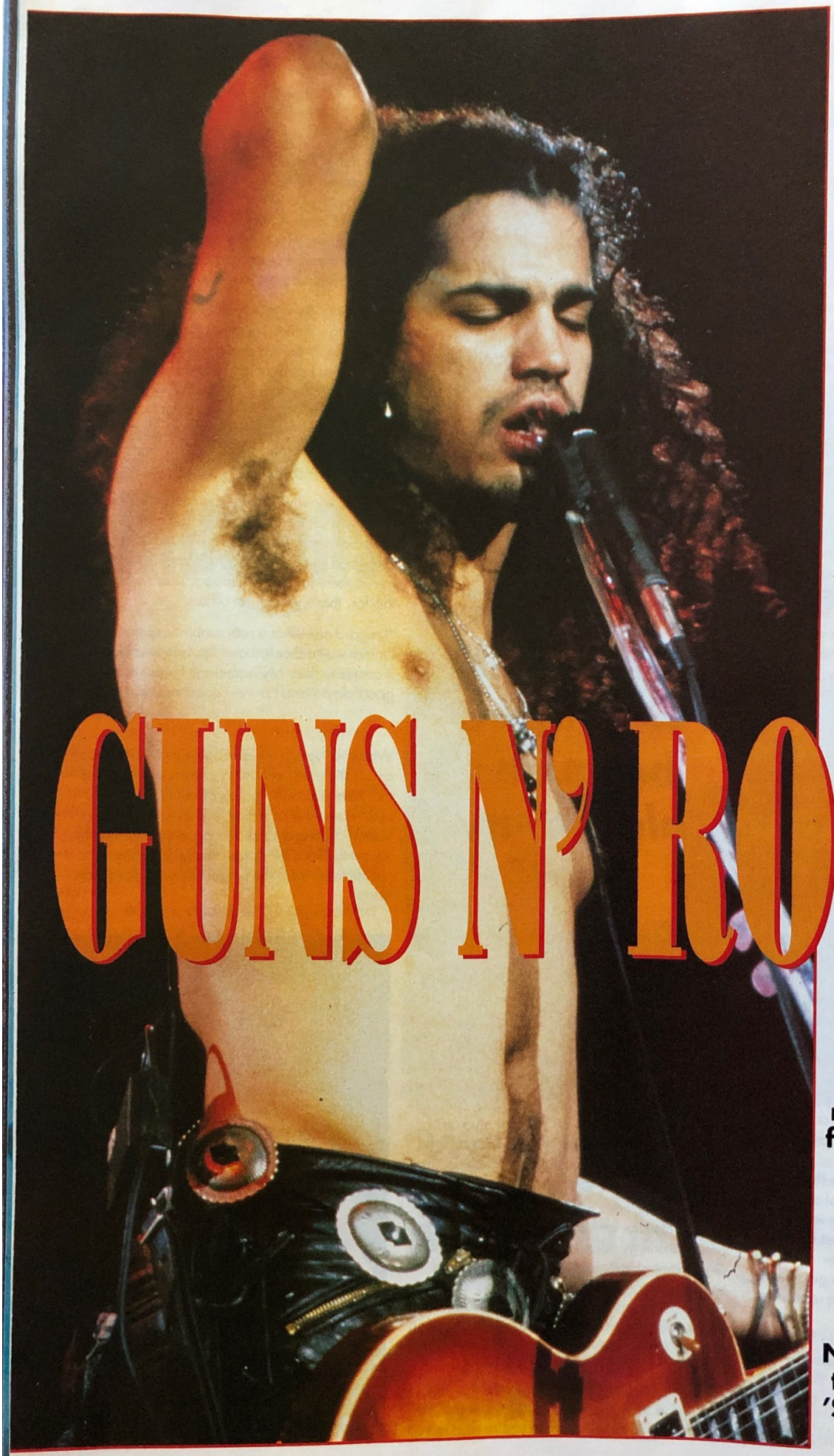

GUNS N' ROSES

Before Guns N' Roses dragged their show over to Blighty they played a couple of shows in Europe. Metal Hammer caught up with the spectacle that is Guns N' Roses Live and checked them out when they played the Mannheim Open Air Festival in Germany.

They've got it all sewn up, haven't they? Lasers and special effects that would put Disneyland to shame, the odd scandal and rumour to guarantee tabloid coverage and the classiest music to pack the fans in are all part of the package that centres around Messrs. Rose, Slash, Stradlin, Sorum, Reed and McKagan. Naturally, it didn't take long for the 'Sold Out' signs to go up.

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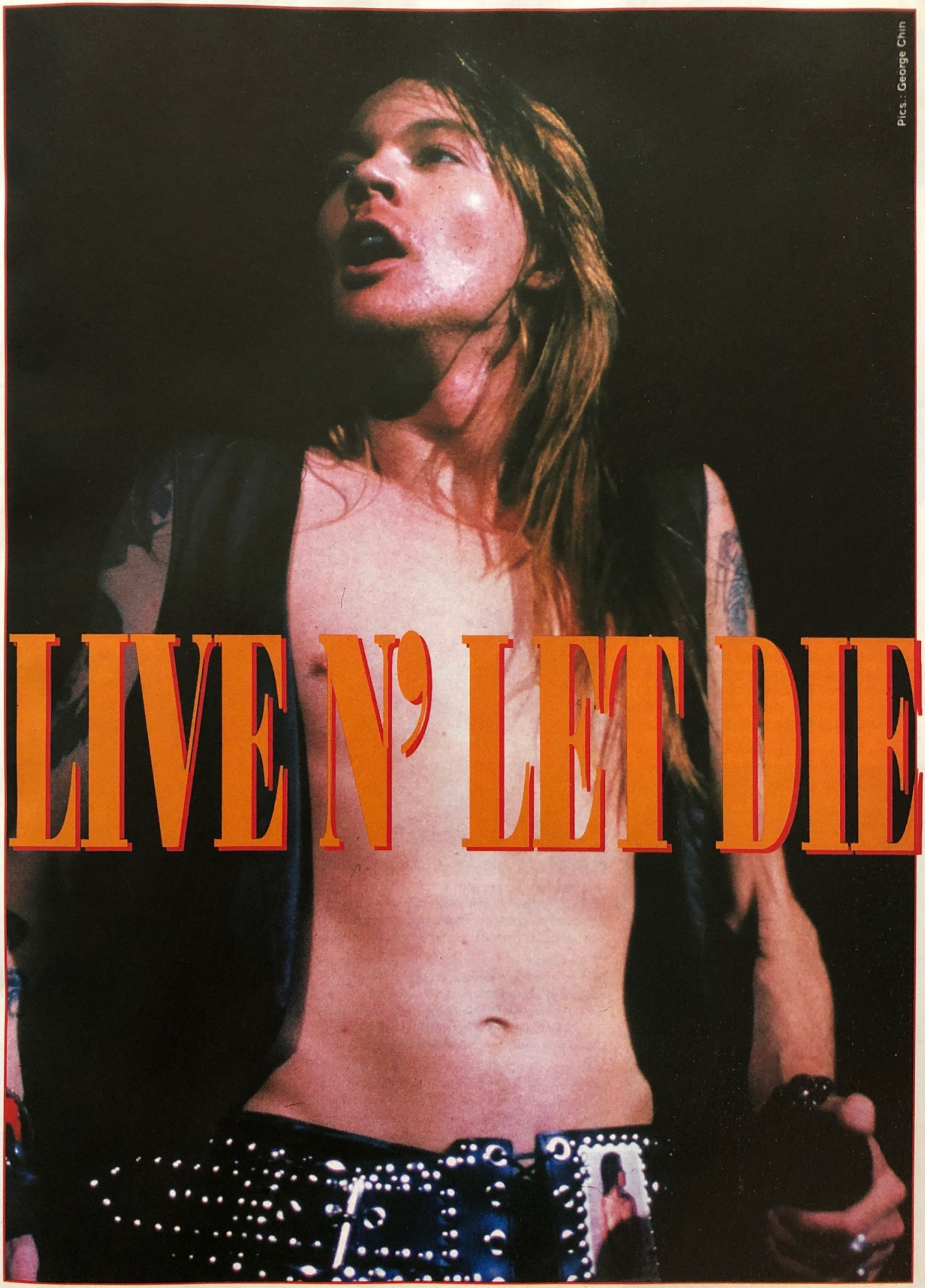

LIVE N' LET DIE

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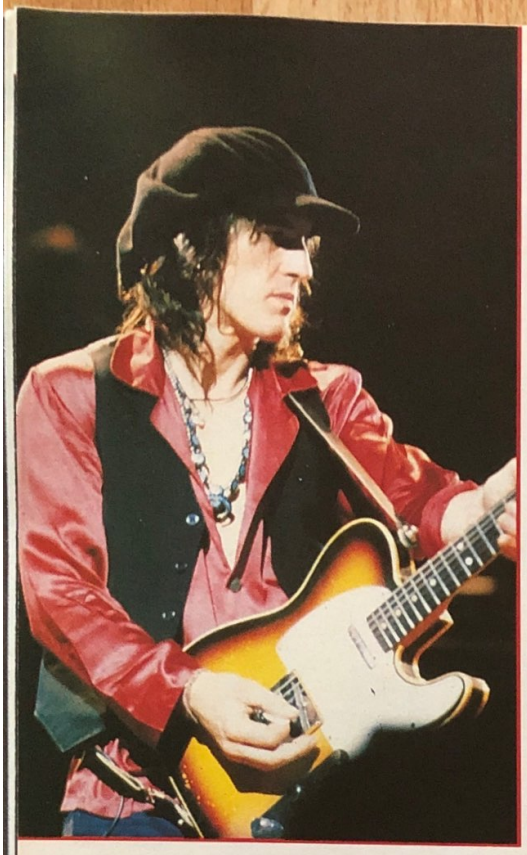
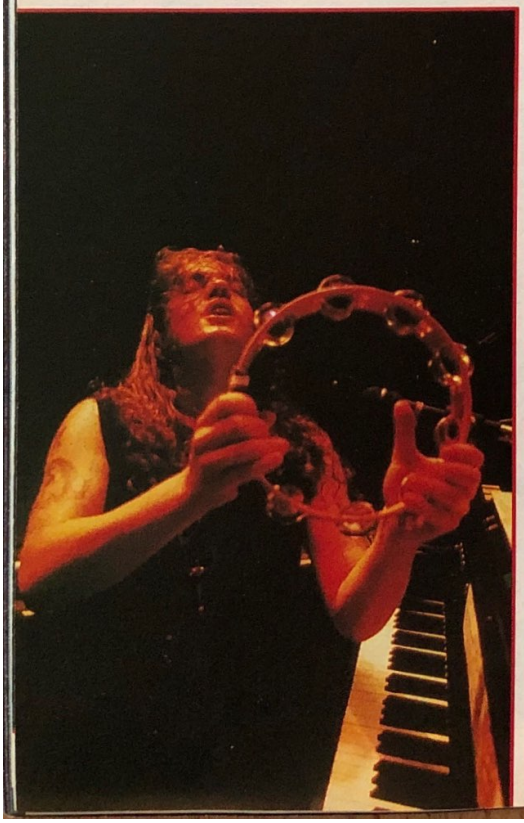


Having paid about twenty quid for a ticket, the fans could look forward not only to Guns N' Roses, but also to Skid Row and the flavour of the month, Nine Inch Nails. The whole caboodle was supposed to kick off at five p.m. sharp and so most people trundled in at five only to discover that the Nine Inch Nails - or twenty-three centimetre nails - had been and gone and that Skid Row were already blazing away with 'Slave To The Grind'. The ticket says one thing and so you'd expect to get value for money with yer three bands, but oh no you get two...

So what was that all about? Well, everything had been brought forward and Nine Inch Nails had already been on and done their stuff and were sat at the side of the stage watching Skid Row and waiting for Guns N' Roses. If it's any consolation for those who missed the Nails, you didn't miss much. Nine Inch Nails are Industrial Pop tempered with Techno-Disco - and that's the way the band's mainman describes them - very much in the Depeche Mode vein of things. Somehow they didn't fit in with what you'd expect to see at a Rock spectacle like this... Nine Inch Nails, however, did try and sound a bit heavier than they did on their debut album. The vocals were rougher and the guitars more upfront as the band tried to justify their position on the same bill as the Guns N' Roses legend. Sorry guys, you were about as out of place as a pork pie at a Jewish wedding.

With the Nails off, it took a good half hour for the stage to be re-set and then it was Skid Row's turn to crank it up with the title track off their second album. Skid Row put on a hell of a lightshow, but as the sun was still shining it was all a bit lost on the audience. However, Skid Row are the kind of band that would look and sound good even from the back of a truck.

Pure Rock and energy are Skid Row's trademarks and it didn't take them long to get something going with the fans in the first few rows. Even though it was obvious that the fans had only really come to see one band, Skid Row were able to get the fans on to their side... but perhaps only for the duration of their set!



Skid Row have got it easy. Not only do they look good, they also sound good. I mean when you've got songs like 'Monkey Business', 'Get The F**k Out', 'Riot Act', 'Youth Gone Wild' and '18 And Life' in your repertoire then how can you fail?

What was weird was that Skid Row only played a fifty minute set and then only came on for an encore that consisted of two songs. Then the rumours started flying. Someone made out that Guns N' Roses were going to do a three hour set because it was now six in the evening and it would be seven by the time the stage was ready and if it was all supposed to be over by ten, then that gave Guns N' Roses three hours to play. A few people started believing it, but were to be disappointed.

It took the road crew two hours to get the stage right for the kings of sleaze. Slowly, but surely, people started getting tired of waiting. There's nothing wrong with building up excitement, but that excitement can get wearing after a while too. That's the thing with Guns N' Roses. What do Guns N' Roses expect to achieve by keeping people waiting so long?

Finally Guns N' Roses started. They couldn't have chosen a better opener in 'Welcome To The Jungle' - I defy anyone to suggest a better song for Guns N' Roses to kick a concert off with. The 70,000 people that were there were of the same opinion and were instantly on their feet. The two hours that it took to re-build the stage had obviously been put to good use. They might have sounded a bit quieter than you'd expect from Guns N' Roses, but the sound itself was perfect. New boy, Matt Sorum is an absolute winner. I don't think I've ever heard Guns N' Roses sound better and they sound tighter than a camel's arse in a sandstorm.

Onstage it was the usual sight. Izzy Stradlin and Duff McKagan hovering either side of the drum riser barely moving and throwing the odd shape, but nevertheless delivering the tightest rhythm possible. Meanwhile Slash and Axl were charging around as if they were being paid by the mile instead of by the hour. Slash does move around, but never really changes what he's up to. He looks the same onstage in Chicago as he does in London or in Milan. Axl is the one who's always up to something new. Today he was charmingly bedecked in a kilt and you can bet your life that it won't be long before we start seeing leather kilts gracing our stages as Axl clones copy him.

Guns N' Roses were augmented by Dizzy Reed on keyboards, but he was about as faceless as the other keyboard players that have gone before him.

Following hotly on the heels of 'Welcome To The Jungle' came another 'oldie', 'Mr. Brownstone' and then we were given a taste of what 'Use Your Illusion I & II' was all about. 'Bad Obsession' and 'Dust And Bones' might not be classic tracks like the first two, but still had that Guns N' Roses magic. Another newie got an airing and their cover version of the Wings classic 'Live And Let Die' sounded as if it had been specially written for Axl's shrieks and screams. There can be little doubt that this song will become another Guns N' Roses classic and that if they ever get to doing a 'Best Of...' type album then that will

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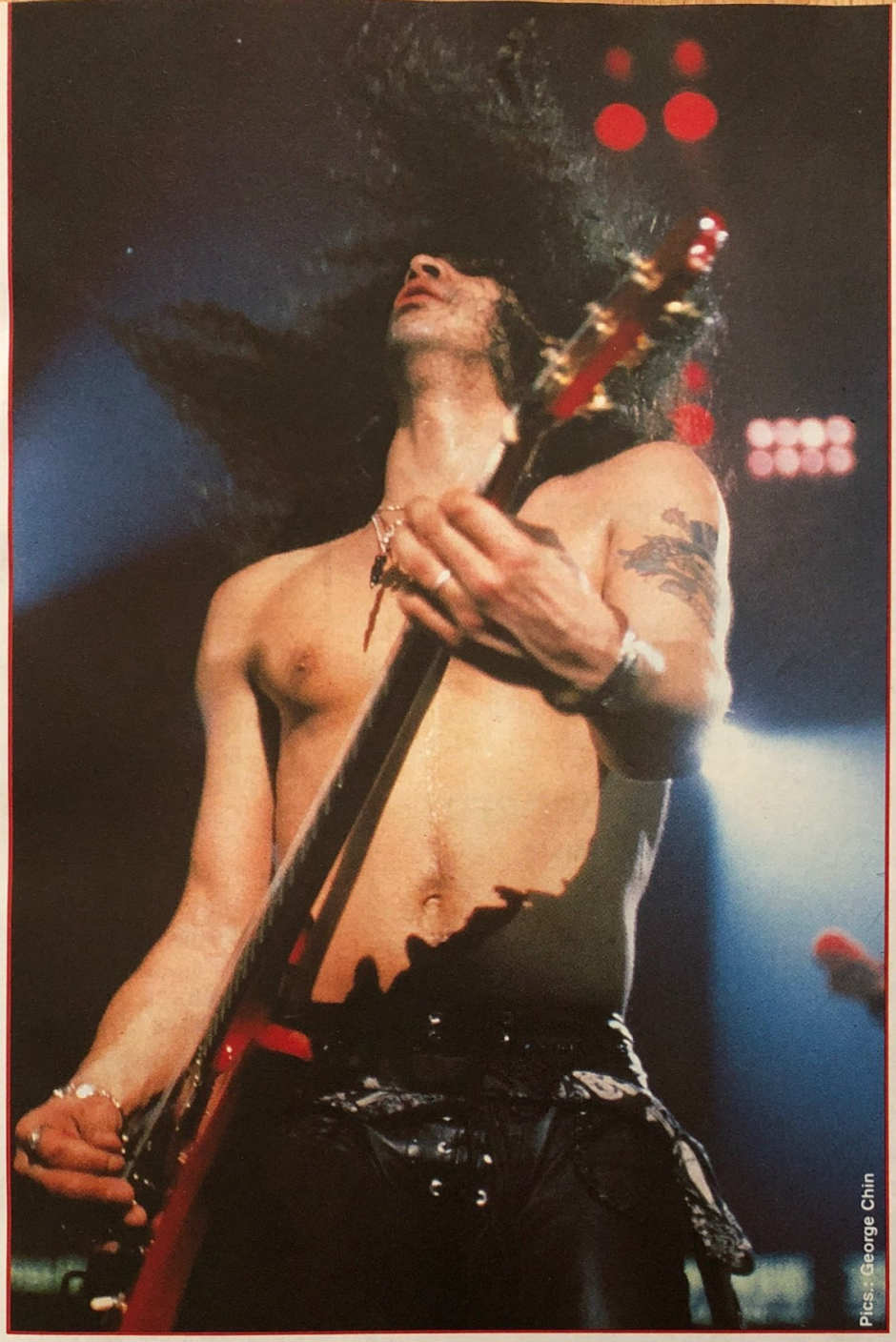
GUNS N' ROSES LIVE N' LET DIE


Pics.: George Chin

and should be on it.

And then it happened... and people are slowly getting accustomed to Guns N' Roses little foibles. Twenty minutes into the show and Axl wandered offstage. The rest of the band looked a bit confused, but then, as one, they sauntered off backstage. So what was it this time? What reason had Guns N' Roses found to get precious about? Well, actually they did have a pretty good reason and that was that the monitors had decided to pack in and there's no way a band member can hear what another band member is doing on the other side of a stage without a monitor mix. Fair enough... but it's becoming a bit of a habit isn't it?

The next person to brave the stage was the promoter who stuttered and spluttered into the mike various apologies and platitudes and, somehow, the crowd remained quiet and orderly. I can name a few gigs where the crowd would have trashed the joint, but here in Germany they behaved very politely. Even when Guns N' Roses came on again fifteen minutes later the crowd didn't boo or anything - maybe people are becoming accustomed to the band's frequent 'technical problems' that are fast becoming part of the act.

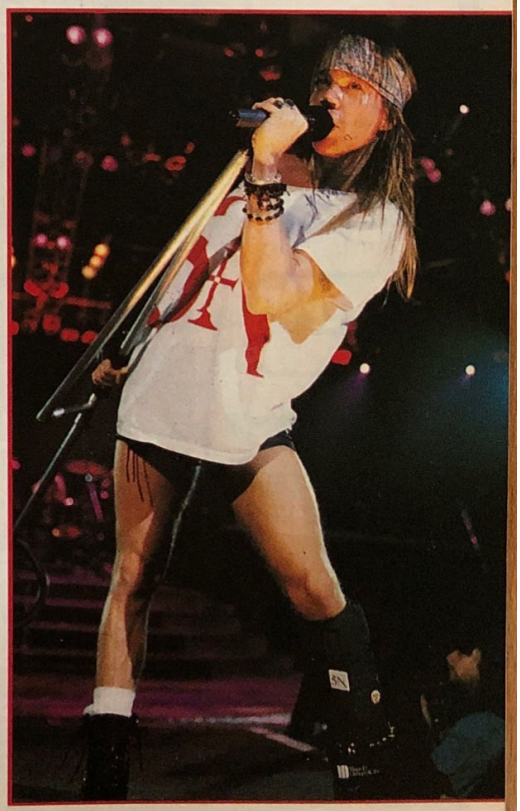
Meanwhile back on stage... and the band let rip with 'Civil War' and 'Double Talkin' Jive' which the band first aired in Brazil. The fans instantly forgave the band for their fifteen minute break and it didn't take long for the twilight to be awash in that exceedingly naff, but effective crowd salute, the lighter lit and held high. 'It's So Easy', 'Patience' and another new song, 'November Rain' got the same treatment and once again it looks like Axl, Slash and the others have come up with another Number One... aw, it must be hard at the top...

Naturally, they trundled out 'You Could Be Mine' from the 'Terminator 2' flick. Arnie Schwarzenegger woulda been proud of the boys tonight. Hotly following that was Sorum's big chance. I'm not a great drum-solo fan, but this was outstanding. Sorum went for it in a big way and instantly put himself in the top drummers' league. Slash was itching for his bit while the solo was on and when it came for him to do his star turn he went for it with an explosion that showed his pent up emotions. Could they be stopped? No, was the simple answer. How can you knock a band who come up with songs like 'Sweet Child Of Mine', 'Nighttrain', 'Yesterdays', '14 Years', 'My Michelle' and last year's version of 'Knockin' On Heaven's Door'. And that was that...

But, of course, the crowd were going apeshit by now and knew exactly what they wanted to hear. The band gave them 'Estranged', but there was one song off 'Appetite For Destruction' they had to hear and that was 'Paradise City'. The crowd instinctively knew that it couldn't get better and that the show was finally over. Almost as one they they headed home with almost everyone wearing a Guns N' Roses t- shirt.

In spite of the odd hiccup, this was an event and not just a concert. Guns N' Roses are, without a shadow of a doubt, a living legend and you can't say more than that. They raked it in as far as merchandise is concerned and their album will, no doubt, go in at the big one. However, it was the city of Mannheim who had the last laugh. For every hour or part thereof that Guns N' Roses played over ten p.m. the band would have to pay a $140,000 fine... Guns N' Roses played their last chord at about eleven p.m.

ANDREAS SCHÖWE / PETER BURTZ



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GIG GUIDE

28th Dublin, The Point
30th London, Wembley Arena

OCTOBER

1st London, Wembley Arena
3rd Austell, Coliseum
4th Bournemouth, Centre
5th Sheffield, International Arena
7th Whitley Bay, Ice Rink
8th Edinburgh, Playhouse
9th Birmingham, NEC
10th Birmingham, NEC

ALICE COOPER

At last, king of the macabre returns to take us through another horror-bull journey into his nightmares, for his 'Hey Stoopid' tour.

SEPTEMBER

EXTREME/ KINGOFTHEHILL

Damn good bill this one. Extreme, funky rocksters extraordinaire and KingOfTheHill, EMI's latesthot property.

OCTOBER

6th Dublin, Point
7th Belfast, Ulster Hall
9th Plymouth, Pavilion
10th Newport, Centre
11th Wolverhampton, Civic Hall
13th Edinburgh, Playhouse
14th Newcastle, City Hall
15th Nottingham, Royal Concert Hall
17th Manchester, Apollo
18th Sheffield, City Hall
20th London, HammersmithOdeon
21st London, HammersmithOdeon

DARE

SEPTEMBER

23rd Bristol, Bierkeller
24th Wolverhampton, Wulfren Hall
25th Norwich, Waterfront
26th Cambridge, Junction
27th London, Astoria

MORDRED

SEPTEMBER

23rd Glasgow, Venue
24th Aberdeen, Caesars
25th Newcastle, Riverside
26th Bradford, Queens Hall
27th London, Marquee
28th London, Marquee
29th Milton Keynes, Woughton Centre

OCTOBER

1st Belfast, Rosetta
2nd Dublin, McGonagles
3rd Buckley, Tivoli

MAGNUM

SEPTEMBER

23rd Cambridge, Corn Exchange
24th Reading, Hexagon
25th Poole, Arts Centre
27th HammersmithOdeon

FISH

NOVEMBER

7th Dundee, CairdHall
8th Belfast, Mandela Hall
10th Glasgow, Barrowlands
11th Middlesborough
12th Carlisle, Sands Centre
14th Wolverhampton, Civic Hall
15th Nottingham, Royal Centre
16th Liverpool, Royal Court
18th Bristol, Colston Hall
19th Hanley, Victoria Hall
20th Cambridge, Corn Exchange
22nd London, HammersmithOdeon
23rd London, HammersmithOdeon

DECEMBER

20th Sheffield, City Hall
22nd Birmingham, Aston Villa Leisure Centre
23rd Manchester, Apollo
26th Bradford, stGeorge's Hall
27th Hull, City Hall
28th Newcastle, City Hall
30th Aberdeen, Capital
31st Edinburgh, Playhouse

THE BLACK CROWES

SEPTEMBER

24th Bristol, Colston Hall
25th Aston Villa, Leisure Centre
26th Manchester, Apollo
28th Nottingham, Royal Concert Hall
29th Oxford, Apollo
30th London, Town & Country Club

OCTOBER

2nd Portsmouth, Guildhall
3rd Cambridge, Corn Exchange
4th Newport, Centre
5th Newcastle, City Hall
7th Liverpool, Royal Court Theatre
8th Glasgow, Barrowlands
9th Aberdeen, Capitol
10th Edinburgh, Playhouse
12th Blackburn, King Georges Hall
13th Sheffield, City Hall

MARILLION

SEPTEMBER

23rd Bradford, stGeorge's Hall
25th Nottingham, Royal Concert Hall
26th Cardiff, stDavid's Hall
27th Aston Villa, Leisure Centre
29th London, HammersmithOdeon
30th London, HammersmithOdeon

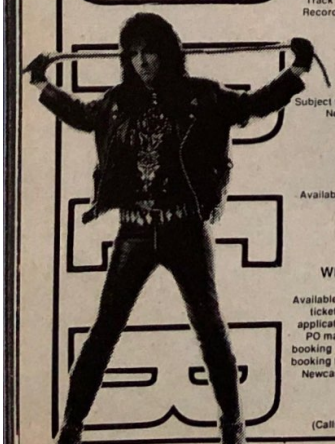
JETHRO TULL

OCTOBER

MCP Presents

ALICE COOPER

Plus Special Guests



WEMBLEY ARENA

MONDAY 30th SEPTEMBER 7.30pm
TUESDAY 1st OCTOBER 7.30pm
Tickets : £16.00
Available from Wembley B/O Tel : 081 900 1234 (No booking fee for personal application). Credit cards accepted subject to £2.00 per ticketbooking fee. Postal applications to ALICE COOPER Box Office, PO Box 2, London W6 0EX enclosing cheque / PO made payable to MCP Limited with SAE and allow 75p per ticket booking fee. Personal application to Virgin Megastore Oxford Street, Keith Prowse, Ticketmaster, Premier, Stargreen, LTB and Albemarle..

CORNWALL COLISEUM, ST. AUSTELL
THURSDAY 3rd OCTOBER 7.30pm
Tickets : £14.00
Available from B/O Tel : 0726 814 004. Personal application to Rival Records and World Travel Plymouth, Records and Tapes Falmouth, Soundcheck Penzance, Hendersons Exeter, John Oliver Redruth, Land Sea and Air Travel St. Austel, Truro, Bodmin and Newquay.

BOURNEMOUTH INTERNATIONAL CENTRE
FRIDAY 4th OCTOBER 7.30pm
Tickets : £14.00
Available from B/O Tel : 0202 297297 Personal application to Tourist Information Centre Christchurch and Swanage, Dolphin Centre Poole, JB Enterprises Gosport, Concert Travel Devon and all usual agents (May be subject to a booking fee).

SHEFFIELD ARENA
SATURDAY 5th OCTOBER 7.30pm
Tickets : £15.00
Credit Card booking available on 0602 483456 (14 lines subject to £1.50 per ticket booking fee). Personal application to Sheffield City Hall, Circles Records Rotherham, Track Records Doncaster, Cavendish Travel Leeds, Gough and Davey Hull, EGS Records Wakefield and Barnsley, Way Ahead Nottingham, Derby and Lincoln and Hudsons Records Chesterfield.

WHITLEY BAY ICE RINK
MONDAY 7th OCTOBER 7.30pm
Tickets : £14.00
Available from Gateshead Stadium Tel : 091 478 5555 / 7777
Subject to £1.50 per ticket booking fee. Personal application to City Hall and Old Hitz Newcastle, Middlesborough Town Hall and Volume Records Newcastle, Durham and Sunderland

EDINBURGH PLAYHOUSE
TUESDAY 8th OCTOBER 7.30pm
Tickets : £15.00 and £12.50
Available from B/O Tel : 031 557 2590 (Credit Cards Accepted) and all usual agents.

NEC ARENA
WEDNESDAY 9th / THURSDAY 10th OCTOBER 7.30pm
Tickets : £16.00, £14.00
Available from B/O Tel : 021 780 4133 (subject to £1.50 per ticket booking fee on £16.00 tickets, £1.40 per ticket on £14.00 tickets) all major credit cards accepted.Postal applications to ALICE COOPER B/O NEC, Birmingham B40 1NT enclosing a cheque / PO made payable to NEC, ALICE COOPER with SAE and allowing £1.50 per ticket booking fee for £16.00 tickets, £1.40 for £14.00 tickets. Personal application to NEC (no booking fee), Odeon Theatre, Ticket Shop Birmingham, Mike Lloyd Msgastores Hanley, Newcastle and Wolverhampton,Poster Place Coventry,Way Ahead Nottingham and Derby and Piccadilly Records Manchester.
AGENTS FOR ALL SHOWS SUBJECT TO BOOKING FEE
FOR UP TO DATE TOUR INFORMATION CALL 0898 345507
(Calls charged at 36p per minute cheap rate, 48p per minute at all other times)

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3rd Manchester, Apollo
5th Birmingham, NEC Arena
7th London, HammersmithOdeon
8th London, HammersmithOdeon
9th London, HammersmithOdeon

EZRA PARK

NOVEMBER

1st Usk, The Chainbridge

SKELETON SWING

SEPTEMBER

27th Cardiff, Bogiez

DROFTES

OCTOBER

30th Reading, Granby Tavern

WATERBRATZ

SEPTEMBER

28th Bradford, Club Rio

SEEING RED/ LITTLE PEOPLE/ ANGEL

SEPTEMBER

28th Edinburgh, Wilkie House

OCTOBER

18th Southport, Welsby's Rock Club
19th Ashton, Witchwood
20th Todmorten, Hare and Hounds
21st Ashton In Makerfield, Presidential
23rd Blackpool, Jagged Thistle
24th Stoke, Wheatsheaf
25th Cleethorpes, Jezebels
26th Newcastle, Broken Doll

KISS OF THE GYPSY

OCTOBER

3rd Bradford, Queens Hall

IAN GILLAN

Yes, the ol' Purple warbler's back in fine form. The album would've been entitled 'Primal Scream', but Ian remembered that that was the title of Mötley Crüe's lateststingle....Please note, some of these dates may change, so keep phoning into that Newsline!

OCTOBER

4th Bognor Regis, Centre
5th Portsmouth, Pier
10th Ipswich, Corn Exchange
11th Stockport, Town Hall (Charity gig)
12th Norwich, Waterfront
13th Leeds, Polytechnic
15th Cambridge, Junction
16th Colne, Municipal
17th Manchester, International
18th Ayr, Pavilion
19th Edinburgh, Venue
20th Edinburgh, Venue
22nd Newcastle, Riverside
23rd Bradford, Queens Hall
24th Walsall, Junction
26th Leicester, University
27th Birmingham, Goldwyn
28th Bristol, Bierkeller
29th Cardiff, University

The Beyond

RAGING E.P.

OUT NOW

3 TRACK 7" ENVELOPE PACK WITH 4 LIVE COLOUR POSTCARDS
4 TRACK 12" PICTURE DISC IN CUT OUT SLEEVE
4 TRACK PICTURE COMPACT DISC
ALL FORMATS INCLUDE GREAT INDIFFERENCE (SCREWDRIVER VERSION) & NAIL
12" & CD INCLUDE EMPIRE (LIVE) • 7" & CD INCLUDE EVE OF MY RELEASE (DEMO)
12" ONLY INCLUDES DAY BEFORE TOMORROW (LIVE)
ALL TRACKS PREVIOUSLY COMMERCIALLY UNAVAILABLE

ON TOUR

SEPTEMBER - 29 CHELMSFORD, "Y" Club • 30 SOUTHEND, Esplanade
OCTOBER - 1 BRISTOL, Fleece and Firkin • 2 READING, After Dark • 4 LONDON, Marquee

HARVEST

HEAR THE BEYOND ON: 0274 720556
CALLS TO BE CHARGED AT NORMAL RATES

EMI

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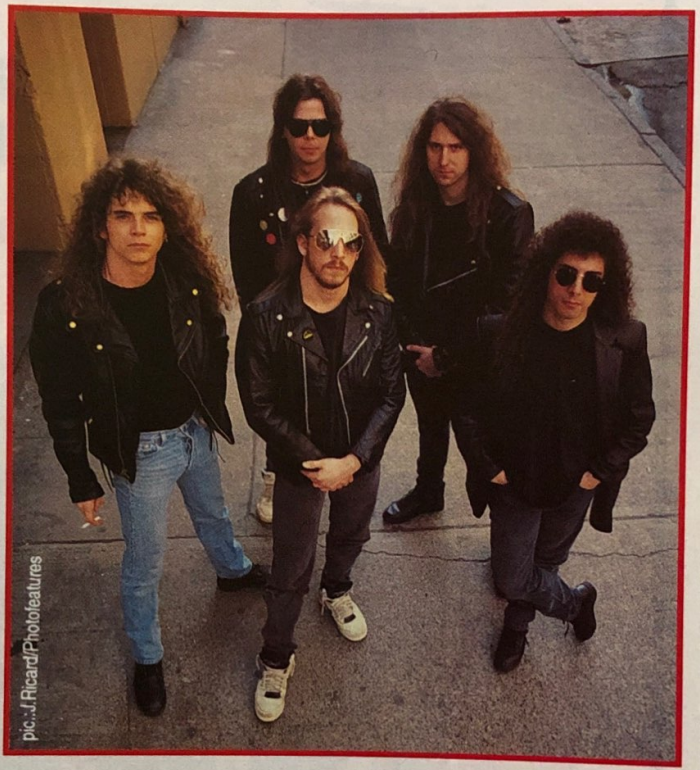
Overkill - the intelligent face of thrash! Here are a band who not only espouse the positive energy of that explosive musical genre, but can create music that has depth and meaning. We talk to singer Bobby 'Blitz' Ellsworth and new guitarist Merritt Gant in New York, about the making of their strong album the highly praised 'Horrorscope'

OVERKILL


pic: J Ricard/Photofeatures

Overkill have been through a few line up changes recently, and we tried to interest Bobby and Merritt in the subject, but their attention was frequently distracted by a heated baseball game and the sight of scantily clad female joggers, charging through New York's Central Park. Bobby dragged his gaze away from the jogging bottoms and tried to concentrate.

"Why the line up changes? Well it happened late in 1990. There had been a lot of internal turmoil within the band. The tension that keeps a band writing and the camaraderie that keeps you friends were overwhelming each other and basically the spark went out. So my feeling was to change the face of the band, get a new start, and that new start was to get two new guitarists instead of one.

"The new players are Merritt Gant and Rob Cannavino and they've given the band a new start without changing the core formula of what Overkill is all about."

Just how does an established band like Overkill go about finding a new member?

"Really it was a case of putting the word out through our management and record company. Soon we had almost 400 tapes which, of course, we had to screen as it would be impossible to audition them all. It came down to just two, Merritt and Rob, and after the audition and a chat, it became obvious what the next phase of Overkill would be."

Many felt the new album was the band's best work so far. How did they feel?

"Yeah, the new album 'Horrorscope'... I guess we are pleased with it. It's hard for me to look at it objectively because you are so close to it, but yes, we're pleased. It's Overkill, but a different side of Overkill. It's a lot more groove orientated, it's a dark album."

Was there a special significance in the album title?

"The title 'Horrorscope' is just a word that D.D. came up with. We were originally going to call it 'Bare Bones' but decided that 'Horrorscope' better described the darker mood of the album."

FRANKENSTEIN

What are the most interesting tracks?

"We do a cover of the old Edgar Winter song 'Frankenstein' which was fun to record, and we're looking forward to playing it live. But I think the strongest track on the LP is 'Coma' which has a fever in it that comes across more than any opener we have done in the past. It just seems to have this natural brutality and aggression which all comes together on that song. It's one of the most perfect songs we have ever recorded. I also like the title track because it's grindy and slow. I like a bit of variety."

Living in a dangerous, frightening and dirty place like New York must have some effect on the band's live shows and material, and Bobby agrees.

"We are a dangerous, frightening, dirty band and, as far as New York is concerned, it has so many different faces to it. It can be the best or the worst. I mean in a full circle you get everything here, beautiful settings like Central Park and then you go twenty blocks south (about a mile) to 42nd Street and you'll find the absolute scum of the earth. It's very diverse and it does help to write songs being in this type of setting, as you see so many things and can write from what you've actually seen, rather than what your mind conjures up from fantasy. I love New York!"

What are your memories of Europe?

"The main memory from our European tour for 'Years Of Decay' was the fact that is was our first headline tour over there. Previously we had always been in a support situation, trying to present ourselves in somebody else's world. When it's your own show, you present yourself the way you want to be presented. We were a bit apprehensive at first, but it turned out absolutely great. For example, in the U.K. at the London Astoria, we sold out after not being there in two and a half years - that was cool.

"It's funny, because as an opener, when a show doesn't sell too many tickets, you can just turn round and blame it on the headliner and say 'It's their fault'. So this time the pressure was on us as the headliner and when most of the tour did sell out, it was just a fantastic feeling."

What about a 'Horrorscope tour'?

"It looks like we will be out for at least a year. The European dates will be at the end of 1991 to early 1992 with probably two passes through the U.S., where there are so many goddam nooks and crannies that you could probably tour all year and not hit everywhere.

"We're looking forward to it, we're a band that makes records so that we can play live, rather than perform live so that we can go back in and make a record. The fix for me comes from a live show."

PRESSURE

What pressures does such a long tour put on the band?

"It usually drives about 75 per cent of the entourage to alcoholism. No... there's no real pressure. That's what we are in this business for. In fact we are looking forward to getting to know the new guys better, living, sleeping and breathing together. In fact by the end of the tour, we'll know the colour of the hair on each other's assholes!"

In 1991 - what does the word 'Thrash' mean to Overkill?

"I don't think the word 'Thrash' has a definition anymore. It's been taken from its original definition which I think was a combination of the words speed, energy and aggression. Now it's so much more melodic, it's not the same anymore."

The baseball game was getting more exciting so we decided to lie back in the sun and watch it. But meanwhile, we repeat that 'Horrorscope' is easily Overkill's best album so far. Now we can't wait to see them on tour! ■

TOM RUSSELL

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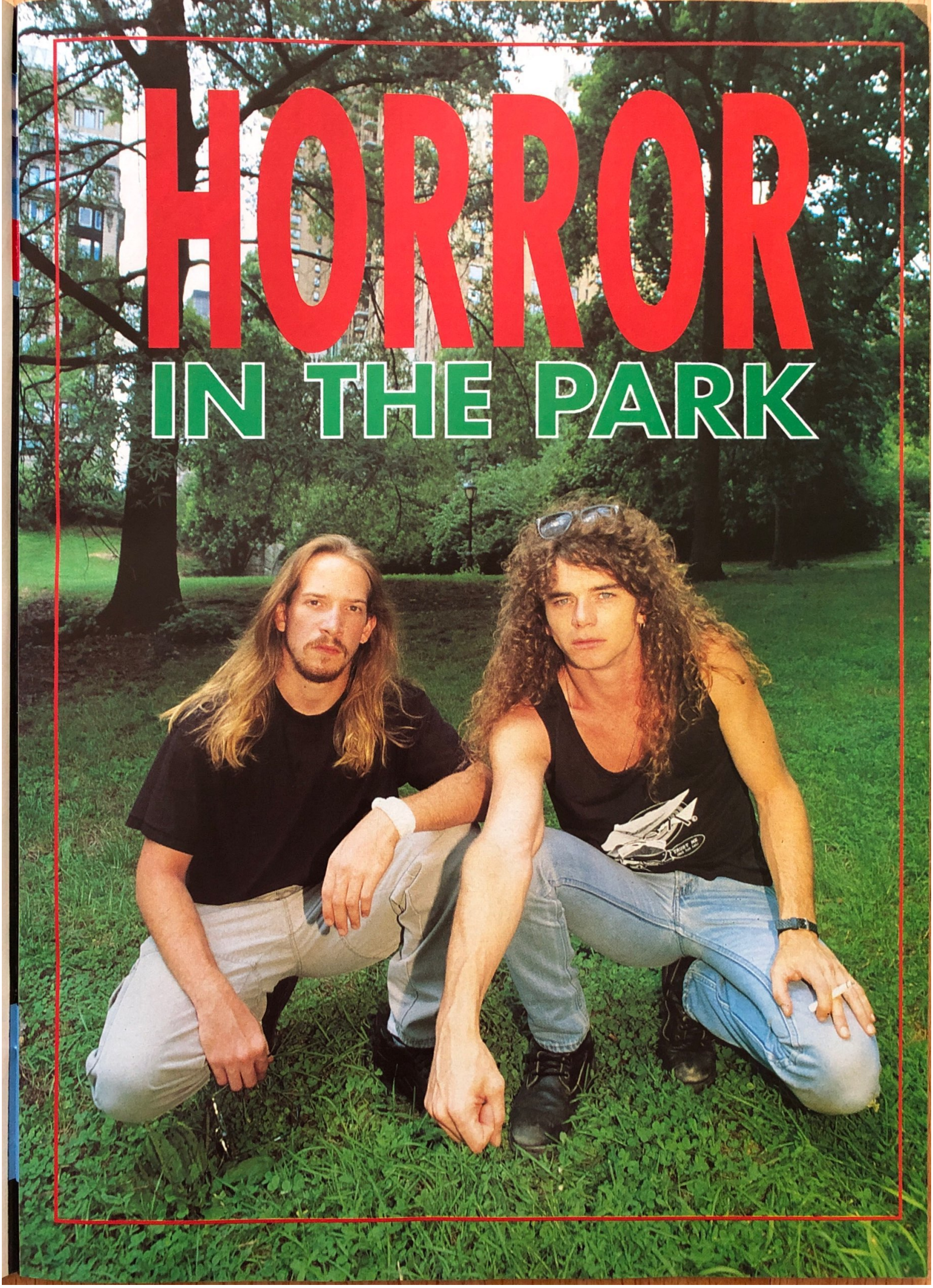

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LET THE CEREMONY BEGIN

As The Cult prepare to launch their fifth studio album, 'Ceremony', Pippa Lang talks to Billy Duffy about his perfect partnership with Ian Astbury, the pinnacle the band have reached creatively, and the 'darkness' of this latest epic - ceremoniously unveiled as a 'very personal Ian Astbury album'...

Yin and Yang - the perfect opposites. Without one, the other doesn't exist. Ian Astbury and Billy Duffy of The Cult are just that - the ultimate partnership. After years and years of changing rhythm sections, it's apparent that The Cult *is* the Astbury/Duffy team, no hangers-on included. Matt Sorum was the last one to naff off and start banging his gong for somebody else. The rest will continue to come and go, but the core remains the same.

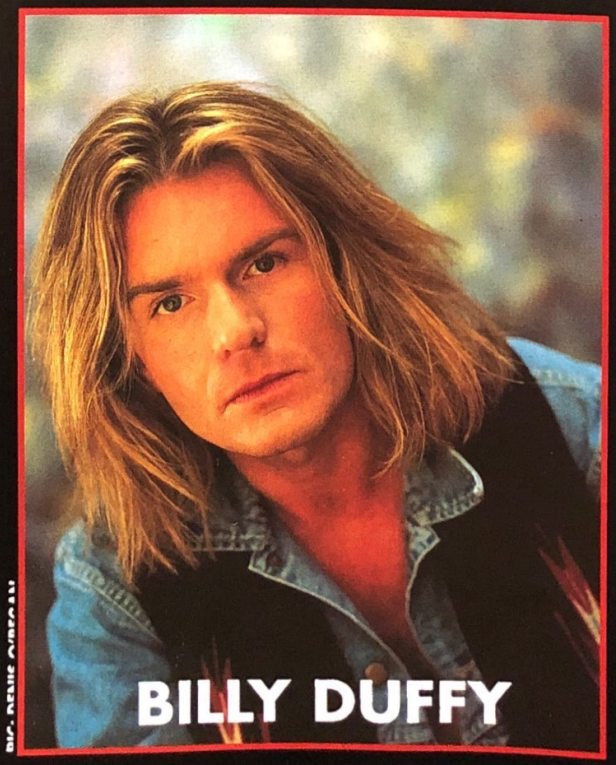
So democratic are the singer and guitarist of one of Britain's biggest-selling exports that they even take it in turns to brandish egos. Where 'Sonic Temple' was very much Billy's album, with its earthy, tempestuous rhythms, 'Ceremony' is, at Billy's own admission, an Ian Astbury head-trip. Over here recently convalescing from rigorous recording schedules, Billy explained how personal 'Ceremony' is to Ian, and what the album means to himself.:

"'Ceremony' is a lot darker, more sombre than 'Sonic Temple' in the sense that it has more private moments. '...Temple' was brasher, it was written on the road when we were in a much more hyper mood. This one demonstrates the other side of the band. There's a lot more acoustic on the album."

The Cult's massive international following are used to the band's ever-changing moods, so 'Ceremony''s more pensive approach will be like water off a duck's back to them. From The Southern Death Cult to The Death Cult and finally The Cult, through various altered states in fashion, hair-styles and musical creeds, the band have slipped easily from one to the other:

"Ten years ago, when me and Ian were The Death Cult, we were thrown in amongst bands like Dance Society, Sexgang Children, Bauhaus, Killing Joke, Theatre Of Hate (which, of course, was my band) - they were our peers then. I guess what we're doing now *is* a bit of a trip from that punk/gothic underground movement. But because we're constantly changing, our fans come from many different musical backgrounds. Some have been with us since the beginning, some only the past coupla albums. The thing about The Cult is that you can beam in at any point in our career - you don't have to know all our albums to understand us. There's no real order.

"But although we have changed drastically, it's not like we were Depeche Mode one minute, and suddenly became Anthrax! It *has* been gradual."



Billy's right when he says The Cult's albums could be played and displayed in any order. Although 'Sonic Temple' and 'Ceremony' go hand-in-hand conceptually, the latter does go back to basics - in more ways than one. First impressions count, and it has to be said that the artwork for 'Ceremony' is primitive. A simple red, white and blue design, with a boxed-in black-and-white photo of a small native boy. Whose idea was that?:

"Ian had a picture of a small Indian boy in a book at his place. I was looking at it and said 'that'd make a good cover'. My idea was the innocence of the child, the communicative thing rather than anything else. But then the concept started wandering, the emphasis being more on the Indian aspect, instead of the child."

But Billy agrees that the Indian flavour does help - that earthy feel, and the fact that Ian's fascinated by the Indian tradition of ritualistic behaviour (one track happens to be called 'Indian', another, on the EP only, 'Red Jesus'). Although Billy isn't as deeply involved with the mysticism of music as Ian, he does understand his partner's philosophy:

"Music's like a religious experience to Ian - in the nicest possible way. Ian happens to be a bit weird. I don't mean to be sacrilegious, it's very dangerous to start opening your mouth about religion and rock 'n' roll. But there is a connection in the sense that rock 'n' roll and religion bring people together. That was Ian's theory behind 'Sonic Temple' - it was a way of perceiving a rock gig, a bringing- together of people in one place.

"I think it's important to have

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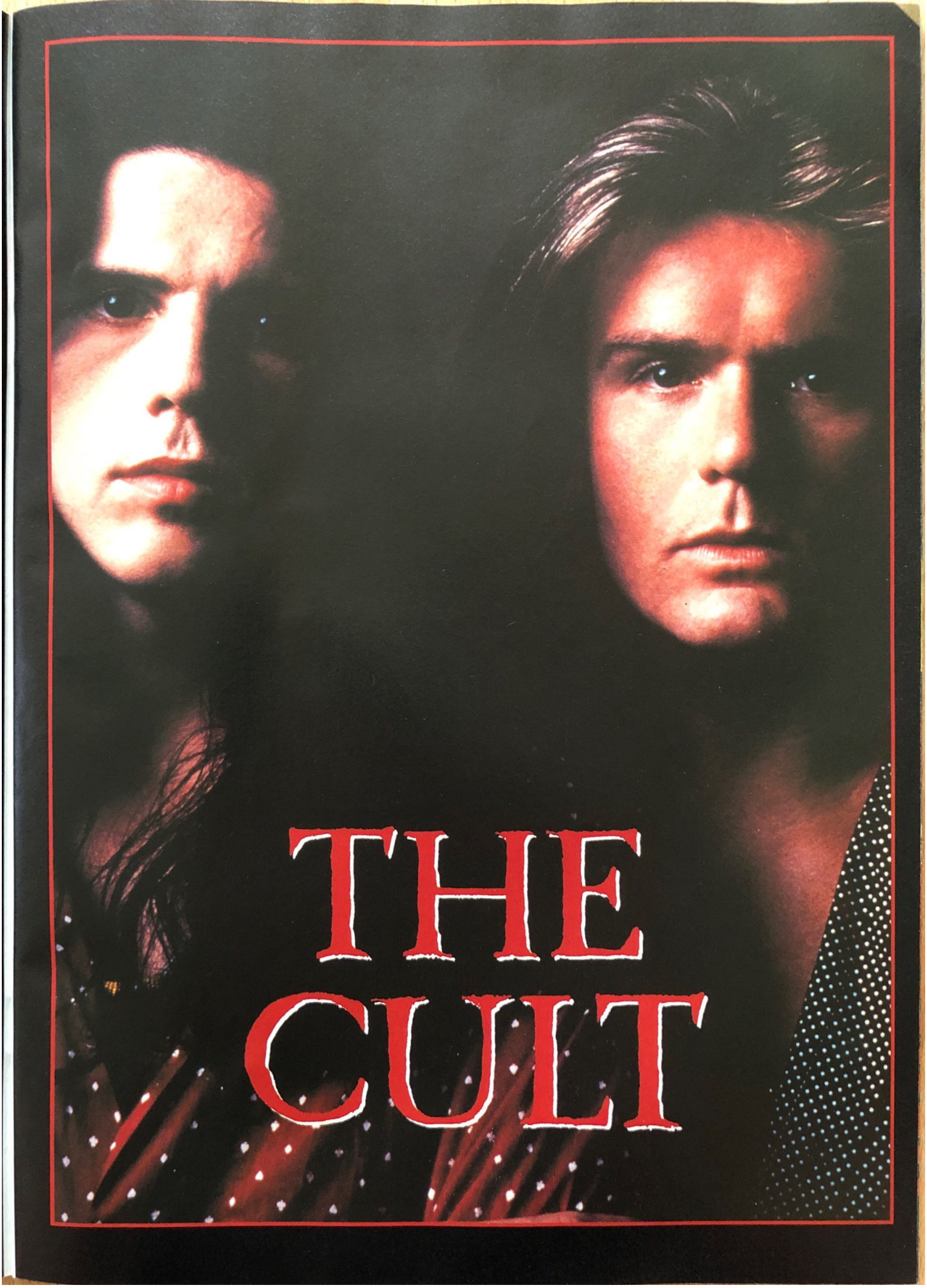

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something like that - specially these days. People became so uptight in the latter part of the Eighties, in the music business as well as everywhere else. Everybody wanted to be a Thompson Twin or a robot... It just wasn't hip to own a guitar at that time."

But now it is again, thankfully, and - despite the Recession - there is nothing quite like the spontaneous feel of a real live guitar. Billy and Ian would like the next album to be a live one, and presumably some of it would be recorded on the road in the U.K. in November. Yes, two years on... The set will include contributions from not only 'Ceremony' and 'Sonic Temple', but the previous two albums as well. Billy picks up the salt and pepper in front of him and shakes them one after the other:

"...Just a sprinkling of 'Love' for England ...and a little bit of 'Electric' for good measure!..."

On tour with Billy and Ian will be not only an *onstage* keyboard-player, but of course their latest rhythm-section, bassist Charley Drayton and drummer Mickey Curry. Mickey is the first drummer to play on two consecutive Cult albums. Both are rhythm veterans, Drayton having played with Keith Richards and the B-52's, Curry with Bryan Adams:

"Charley's bass has had a big influence on the overall sound of 'Ceremony', because his approach to playing is so radically different to our old bass-player Jamie's (Jamie Stewart). He was a bit twangier and whiter, but this guy's style's much blacker, which creates a kind of Seventies woolly bass sound. Charley's also more subtle, he knows when NOT to play. Jamie used to play constantly, no let up."

Billy believes in kharma, everything happening for a reason, and therefore remains philosophical about losing both Jamie and Matt Sorum:

"Nobody asked Jamie to leave, he just left. He made that mistake. Nobody asked Guns N' Roses to poach our drummer. So we didn't do anything, these things just happened. We've always just gone the way situations have dictated. You can't fight the inevitability of certain things. "Really, if we'd wanted to keep Matt, we could've offered him more money. But, Matt was never a part of The Cult, you don't join The Cult and become an integral part of the band. It's a very special thing between me and Ian. I've known him almost ten years. You come in, you play your part, and if it goes well, you hang around for a bit. If not, then you're out."

So it's just Billy and Ian, two Taureans from opposite ends of the astrological spectrum, but closer than Siamese twins. And, like I said, the last two albums have been very much a case of alternating egos, giving way to each other:

"I would say Ian was less involved in the making of 'Sonic Temple' than 'Ceremony'. Sometimes he'll even go out on a limb and say he hates '...Temple', he thinks it was too commercial. Whereas I felt very comfortable with it. A lotta people might wonder why we used Richie Zito (Heart's producer) to work on the album, being more of a pop-rock producer than Bob Rock. I wanted Bob again, but Ian wasn't so sure. And in the end, Richie proved to be a good arbiter between Ian and me. We produced the album between the three of us."

So where do The Cult go from here? They've reached a kind of pinnacle in their career, and Billy is all too aware that a great deal of thinking needs to be done before continuing their heady career:

"I don't know what it's like to sell less records. Every record we've sold has sold more than the one before. We've always managed to double our audience with every album. But sometime you have to reach a peak, and some bands decline from there, some bands get a second wind - like Aerosmith. The Cult are in for a long haul. It's perfectly normal to be forty-years-old and be a rock star nowadays."

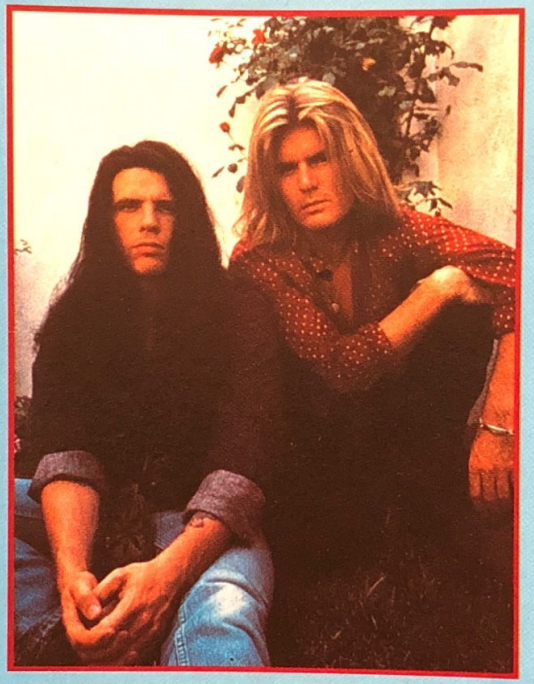
First, of course, the forthcoming tour will happen - and then perhaps that live album will be released to "keep things going". That will be an album to beg steal or borrow. The band, as Billy says, are "well ballsy live. We don't shuffle around like some anorexic heroin addicts you know...." Indeed. Let the Yin and Yang of rock 'n' roll stay forever young. Wembley, Birmingham, et al - Let The Ceremony Begin...

■

Billy remembers the days when he was in Theatre Of Hate, and when he first met Ian:

"I met Ian when The Southern Death Cult were supporting Theatre Of Hate. I started hanging out with him and we became friends. Which was a bit odd actually, 'coz he had the mohawk and Indian gear, and I had a short black spikey hair-do - so it was like cowboys and Indians! Anyway, I got kicked out of Theatre Of Hate. That was such a bad experience. I was so poor when they booted me out, I had no f**king money. I was living in a squat and working in Kensington Market."

"So I did anything not to have my hair like Theatre Of Hate. In The Death Cult, I had my hair long, red and in a kinda mohawk like those guys in those heavy thrash bands. God I hated that band..."



The Cult have always, for some tabloid reason, been dubbed a 'motorcycle band", the latest label being 'The Harley Davidsons of Hard Rock'.

The description isn't only bewildering for their fans, but for the band themselves. Billy actually finds it "a perversely amusing notion":

"I don't own a motorbike! It was a myth conjured up in Hollywood I think, 'coz the British sure as hell know a real biker when they see one! Two or three years ago when like twenty people owned Harleys in L.A., and it was a lotta fun, I did have a Harley. Now when about three thousand French geezers have got 'em, it's not so much fun, and I don't have one anymore. But they seem to have hung onto that label.

"I really don't wanna propagate the myth that I ride around on Harleys all day and hang around with Mickey Rourke."

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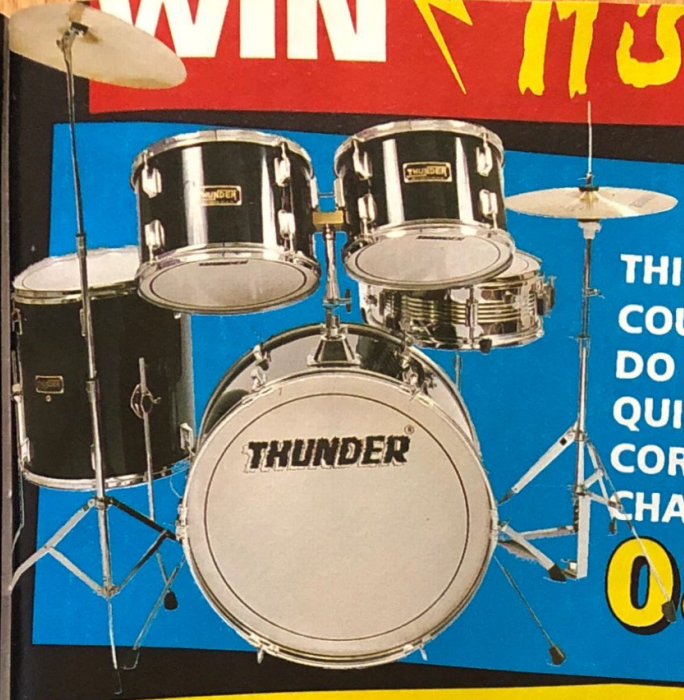

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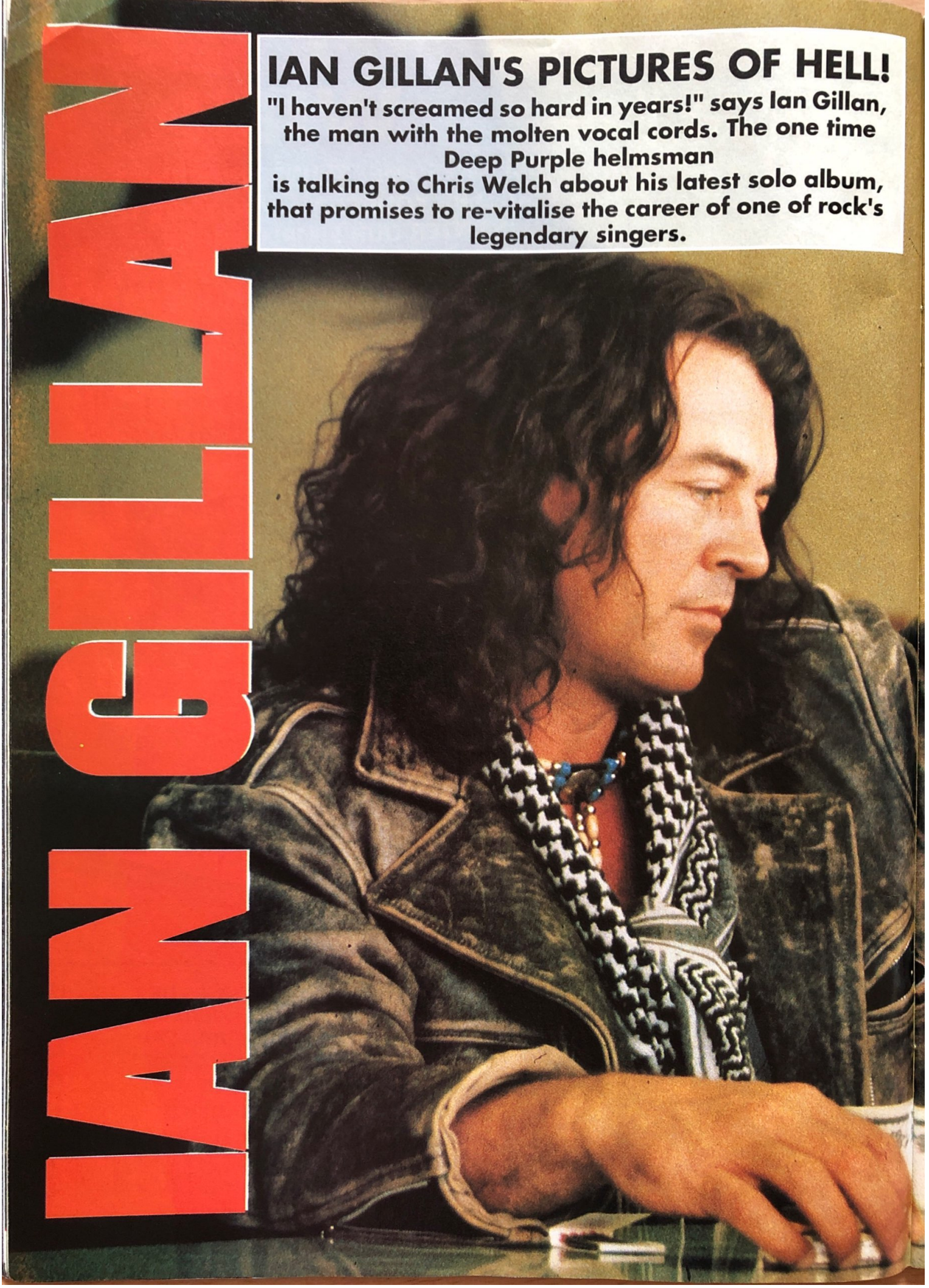
IAN GILLAN

IAN GILLAN'S PICTURES OF HELL!

"I haven't screamed so hard in years!" says Ian Gillan, the man with the molten vocal cords. The one time Deep Purple helmsman is talking to Chris Welch about his latest solo album, that promises to re-vitalise the career of one of rock's legendary singers.



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Since he was unceremoniously bundled out of Purple a couple of years ago, Ian has been busy rebuilding his faith and his following by working harder than ever, touring the world with a tight new band, and playing solid rock with a hard edge.

He's played to huge audiences, particularly in the Soviet Union, and naturally followed events during the August Coup with particular fascination.

"I was in Latvia and Lithuania not so long ago playing to huge crowds in football stadiums. Music is a serious recreation over there. We don't need to send them food parcels - we should send them rock'n'roll! I've played there from the Baltic to the Caspian Sea over the last year. We could see all the problems they have. It's not lack of food, it's just they don't know how to store and distribute it. We saw a grain store that had just exploded, and crops are left to rot. But it's a great country. They just want some of the luxuries we take for granted. We took a small band with us this time, and I kept looking round to see where everyone was - there's no keyboard player or backing singers now. It's just a four piece now including myself. We've got Steve Morris on guitar, who is one of the greatest talents I've come across in years, and Leonard Haze on bass from San Francisco who was with Y&T. He calls himself the Mayor Of Hell. I met him at the airport and said 'I understand you call yourself the Mayor Of Hell.' And he said: 'Yeah, and one day I'd like to be President.' We've also got Brad Bloomfield on drums who was with Starship."

MAD

"The American guys that I've got in my band now couldn't find a band in the States playing this kind of music. I couldn't find mature enough musicians in England that could play this well. I had been scouring the country for young musicians. At the 11th hour before we started recording, we still didn't have a drummer or bass player. We were going mad! Cozy Powell and Neil Murray were going to come and play on the album for which I was very thankful because they are a brilliant rhythm section. But those guys were in Black Sabbath and what I wanted was a unit I could have on the record and actually take out on the road. It was Chris Tsangarides who got us out of the mess and found the American guys. Suddenly it all came together. We recorded the album at Battery Studios in Willesden - the heart of the Cosmos! "

Ian explains that after Deep Purple he needed time to re-think his music and direction and came up with the highly varied 'Naked Thunder' album.

"There was a period of getting my balance right and the kind of music I wanted to play was a complete cross section of everything I had done over 25 years including soul music and funk and so it needed versatile musicians especially for the road. I didn't want to use tapes. I had two excellent backing vocalists and a keyboard player and so we ended up with a seven piece. As I got my head straight I went back to hard rock and the cumbersome nature of the band became obsolete. But we had an amazing time together."

The new guys were introduced to Ian by Chris Tsangarides who has produced the new album, due to be released in October on East/West. It was going to be called 'Primal Scream' until Ian realised there was a band with the same name and it was also the title of Mötley Crüe's new single!

"I don't think there is a future for Deep Purple. They should reform Rainbow."

Another possibility was 'Candy Horizon' which is the powerful opening cut with storming guitar from Steve Morris. But Ian was afraid the title might be interpreted as "Too Sixties."

One of the titles that will stay on the album is the curious 'Dancing Nylon Shirt Part I and II.' This came originally from a poem that hangs on Ian's studio wall. "When I was a kid watching TV there used to be an advert for Rael Brook shirts. They had all these mad nylon shirts dancing on a line which inspired the poem and the lyrics. There is a story behind every song!"

One of them 'Toolbox' apparently has a vulgar meaning that Ian cannot communicate without risk of prosecution under various bylaws. There are also references to Deep Purple hidden away but says Ian: "You'll have to find them. I got over all that. Those problems were dealt with"

Another song, 'Pictures Of Hell' is basically about the scenes Ian saw in Armenia which was devastated by an earthquake, and the Gulf War seen by the world on TV.

PURPLE

"We've played all these numbers in the show 'live' already, so for the first time in my life we are actually playing the whole album. I never thought I'd do that. So on our next tour we'll play all the new numbers, a few old Gillan songs and very little Deep Purple stuff, except a couple of the more obscure, personal numbers. The new songs are hard hitting with a lot of yelling on them. It's funny, next year I'll be 46 and I started singing when I was 17. So it will be my thirtieth anniversary of singing for money - and fun!"

Gillan will start touring Europe right through to December including the U.K. and after Christmas he visits Japan and Australia, followed by the States in the Spring. He's making up for all the time Deep Purple didn't tour.

"Tell me about it!" winces Ian. "With the old Gillan band we did 200 shows a year. I'm not in favour of the Wembley, NEC syndrome. I don't see why you shouldn't take the music out to the people."

So what has happened to his old mates in Deep Purple?

"I don't know. I detect a cunning plan to reform Rainbow on the back of Purple, because they put that album out called 'Purple Rainbows' I personally don't think there is a future for Deep Purple. It's not acceptable under that name and it doesn't really sound like Deep Purple. They should reform Rainbow then we can all get on and remember Purple with affection and the good days instead of all the slaggings and back biting. There were many more good days than bad. I'd like to see Rainbow reformed because it was a great band. I'm sure the fans would be happier. Their last tour of the States was cancelled, but I don't take any joy in Deep Purple not filling halls. I'm very proud of the name Deep Purple but they should let it lie now. It just has to stop.

"But there is a recession anyway and everyone is suffering. You only have to see the figures from the States. A lot of heavy duty packages are doing seriously bad business. Ian has made a seriously good album that should help blow away the recession blues. But he likes to get his priorities right.

"Yeah, I'm pleased with the record, but tell me, how did QPR get on last night?"

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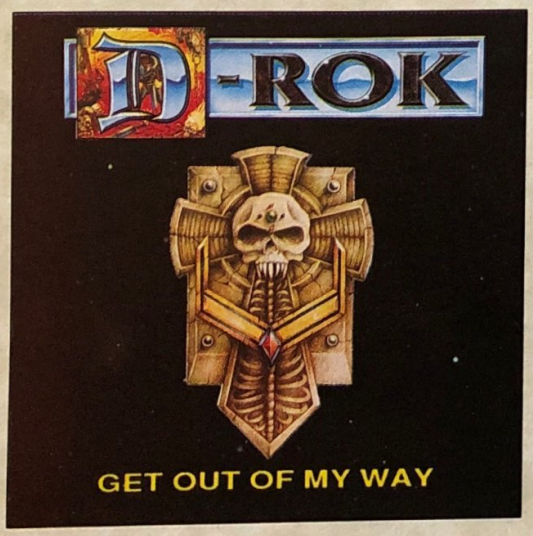
Featuring the single GET OUT OF MY WAY - available on 12" vinyl and CD single



WARHAMMER

OBLIVION is the first album on the new WARHAMMER Record label. Gritty metal-boogie with a distinctly British flavour. OBLIVION is released on CD, Vinyl and Cassette at the end of September.

WARHAMMER IT!

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METAL HAMMER SPECIAL

SOUNDCHECK

ALBUM-REVIEWS

SINGLES

CHARTS

DEMOS

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METAL MEDIA

ALBUM OF THE MONTH

NIRVANA
'Nevermind'
(Geffen)

Tracks: Smells Like Teen Spirit, In Bloom, Come As You Are, Breed, Lithium, Polly, Territorial Pissings, Drain You, Lounge Act, Stay Away, On A Plain, Something In The Way
Producer: Butch Vig
Country Of Origin: U.S.

It really isn't all that often that an alternative band's first major label album turns out to be their best. Normally, by the time a band reaches major label success, a batch of indie albums have already been released and, sometimes, the bands ideas, hunger and aggression have all but gone. They've lost it basically. Not the case with Nirvana I'm pleased to say and definitely not a whiff of 'sell out' to be found.

Last year's 'Sliver' single was a good clue as to what was to come, but I don't think anybody was prepared for the masterpiece that Nirvana have come up with. Just check out the staff's soundcheck marks to see what a wide variety of people Nirvana can turn on. Andy Bradshaw giving it five? What the hell, things must be improving!

Although 'Nevermind' is slightly more melodic than past Nirvana product, the power and emotion cut into each tune is intense beyond belief. Check out 'Territorial Pissings' for a truly spine rippling moment! 100% aggression, power and purpose. Nothing beats it and nothing ever will. There will always be a market for aggression and it's getting bigger and reaching more people by the second.

Out of the whole Sub Pop movement, everyone always knew that Nirvana'a future would be bright. This band are going to be massive and they deserve it. Here's to Nirvana Top 40 domination, at long last!

James Sherry **5**

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OCTOBER '91

1 = RUBBISH
2 = NOT BAD
3 = REASONABLE
4 = BRILLIANT
5 = INCREDIBLE

		Ø	FUDGE TUNNEL Musician	ANDY BRADSHAW Metal Hammer	AL SIMPSON Metal Hammer	FAY WOOLVEN Metal Hammer	LOUISE KENDRICK Metal Hammer	CHRIS WELCH Metal Hammer	JAMES SHERRY Metal Hammer	HOWARD JOHNSON Metal Hammer	PIPPA LANG Metal Hammer	ANTHONY NOGUERA Metal Hammer
1	**NIRVANA** 'Never Mind'	4.1	4	5	3	4	4	4	5	4	4	4
2	**OZZY OSBOURNE** 'No More Tears'	3.9	5	4	4	3	3	4	4	4	4	4
3	**WIDESPREAD PANIC** 'Widespread Panic'	3.5	2	4	3	4	4	4	3	3	5	3
4	**THE CULT** 'Ceremony'	3.4	1	4	4	4	3	4	3	4	5	2
5	**SOUNDGARDEN** 'Badmotorfinger'	3.3	2	4	4	2	2	3	4	4	4	4
6	**THE NYMPHS** 'The Nymphs'	2.9	3	4	3	1	1	4	3	4	2	4
7	**WOLFSBANE** 'Down Fall The Good Guys'	2.8	1	2	4	1	2	3	2	5	3	5
8	**LEATHERFACE** 'Mush'	2.8	3	3	2	1	3	3	5	3	2	3
9	**NUCLEAR ASSAULT** 'Out Of Order'	2.7	5	1	3	2	2	4	4	1	1	4
10	**BOB SEGER** 'The Fire Inside'	2.7	1	3	2	2	3	4	2	3	4	3
11	**TESLA** 'Psychotic Supper'	2.6	1	4	4	2	2	3	2	3	3	2
12	**BRYAN ADAMS** 'Waking Up The Neighbours'	2.5	1	3	3	3	1	4	1	3	3	3
13	**F.M.** 'Takin It To The Streets'	2.4	1	3	4	3	3	3	1	2	2	2
14	**MAGNUM** 'The Spirit'	2.4	1	4	3	3	3	3	1	1	2	3
15	**BAD ENGLISH** 'Backlash'	2.4	1	5	2	2	2	3	1	3	3	2
16	**LIQUID JESUS** 'Pour In The Sky'	2.4	3	2	2	1	3	1	3	2	3	4
17	**BAD ROMANCE** 'Code Of Honour'	2.3	1	3	3	2	2	3	1	2	4	2
18	**HEART** 'Live'	2.1	1	3	2	2	2	2	1	3	2	3
19	**XYZ** 'Hungry'	1.8	1	2	2	2	1	3	1	1	3	2
20	**EUROPE** 'Prisoners In Paradise'	1.8	1	2	1	3	1	2	1	2	3	2
21	**RATT** 'Ratt n' Roll'	1.8	1	3	1	2	1	4	1	2	2	1
22	**CRAIG GOLDY** 'Hidden In Plain Sight'	1.8	1	3	2	2	1	3	1	1	3	1
23	**DRIVE SHE SAID** 'Think Of Love'	1.8	1	3	2	2	2	2	1	2	2	1
24	**MORTAL SIN** 'Every Dog Has Its Day'	1.7	2	3	1	1	1	2	3	1	1	2
25	**HAVANA BLACK** 'Excess In Mainstream'	1.1	1	2	1	1	1	1	1	1	1	1
26	**STATUS QUO** 'Rock 'Till You Drop'	1.1	1	1	1	1	1	1	1	1	2	1

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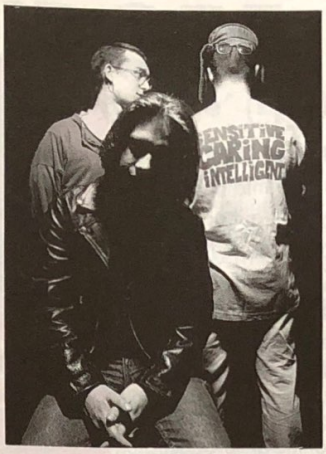
MUSICIANS TIP

FUDGE TUNNEL

Favourite Musician?
Ted Nugent-Rock God!
First Record Bought?
'Ziggy Stardust'
First Single Bought?
'Back Home' by the 1970 England World Cup squad!
'Don't Go Breaking My Heart By Whitesnake!
What Do You Like Most?
Breathing
What Do You Hate Most?
Not breathing
What Do You Find Funny?
Most of the bands we've heard today.
Especially Drive She Said
Favourite Film?
Spinal Tap
Best Place To Go On Holiday?
Anywhere except for Nottingham or London
Favourite Drink?
Whiskey



FM
Well this is bollocks isn't it...I like the seagulls.

Heart
Actually Heart have made a couple of good albums... Dave get out now!.. No, they did. I used to be in love with Anne Wilson. I used to whack off over pictures of her!

Magnum
Dave: High hopes for Magnum.
Chris: This is sad because, give them credit, Magnum have been around for so long and they're still crap.

Nirvana
Chris: I just wish they'd stop doing all those melody bits.
Dave: They've really ripped the Scum Pups.

Nuclear Assault
Chris: The chorus is great! We should give it five just for that.
Dave: It's gotta be a five hasn't it. Definitely a five.

PLAYLISTS

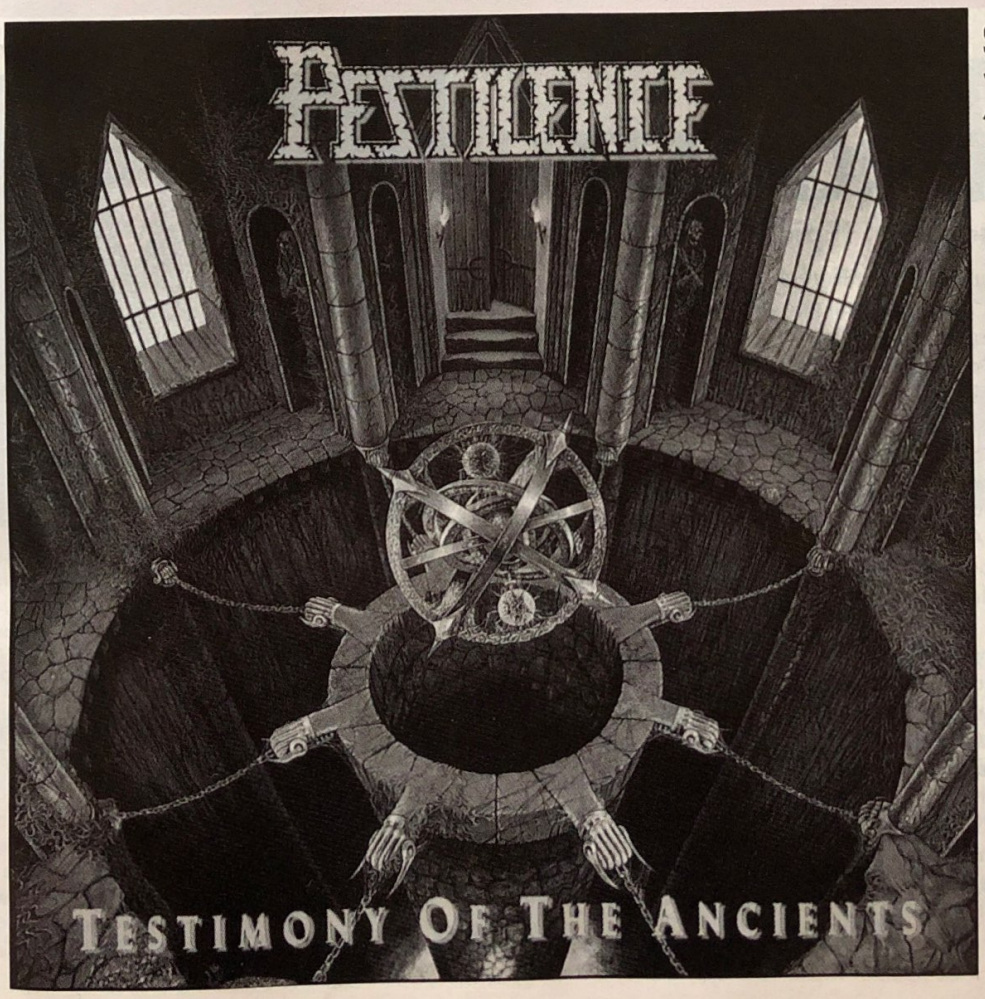
CHRIS WELCH
1. **OVERKILL** - Horrorscope
2. **BOOTSAUCE** - Everyone's A Winner
3. **DRIVE SHE SAID** - Album
4. **METALLICA** - Metallica
5. **TWO TRIBES** - Advance Tape

ANDY BRADSHAW
1. **OVERKILL** - Horrorscope
2. **ALL ABOUT EVE** - Touched By Jesus
3. **BAD ENGLISH** - Backlash
4. **THE VIOLET HOUR** - The Fire Sermon
5. **NIRVANA** - Nevermind

JAMES SHERRY
1. **METALLICA** - Metallica
2. **LEATHERFACE** - Mush
3. **BIG DRILL CAR** - Batch
4. **NIRVANA** - Nevermind
5. **PENNYWISE** - Pennywise

PIPPA LANG
1. **THE CULT** - Ceremony
2. **BRYAN ADAMS** - Waking Up The Neighbours
3. **SOUNDGARDEN** - Album
4. **WIDESPREAD PANIC** - WP
5. **NIRVANA** - Nevermind

AL SIMPSON
1. **NUCLEAR ASSAULT** - Out Of Order
2. **BAD COMPANY** - Run With The Pack
3. **THE CREED** - Demo
4. **QUEENSRYCHE** - Empire
5. **DRIVE SHE SAID** - Album



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	6th	EDINBURGH, Venue
	7th	NEWCASTLE, Riverside
	8th	STOKE, Queen's Theatre
	9th	CAMBRIDGE, Junction
	10th	WREXHAM, Memorial Hall
	11th	CARDIFF, Bogiez
	12th	Manchester, International II
	13th	LONDON, Marquee

Special Guests – MALEVOLENT CREATION

R/C

SOME MUSIC WAS MEANT T° STAY UNDERGROUND

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OZZY OSBOURNE

'No More Tears' (Epic)

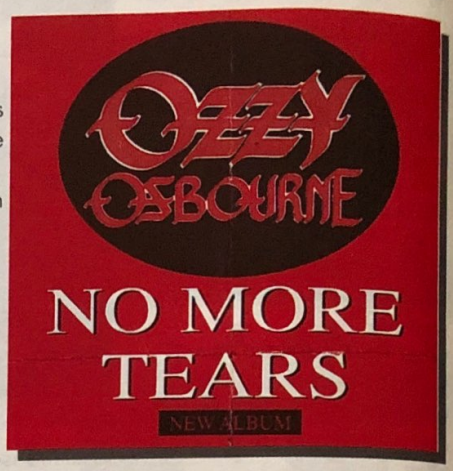
"I don't wanna change the world, and I don't want the world to change me." Ozzy Osbourne '91. Trends come. Trends go. And then there's Ozzy Osbourne. A member of rock's select group of cognoscenti that legend allows to move within a different sphere. Ozzy will always be Ozzy. Change doesn't come into the equation.

'No More Tears' is pretty much a statement of that fact throughout its eleven tracks. It should come as little surprise to find that this album is simply classic Ozzy, conjuring up memories of past glories along the lines of 'Diary Of A Madman' and 'Blizzard Of Oz'. But what of the rumours that there were to be some pretty radical stylistic departures this time around? Well, did you really expect the Oz to come up with anything THAT different? So although there aren't any great surprises hidden amongst the grooves there is, nevertheless, a discernible feel of Ozzy stretching his musical kudos and bending his boundaries just that little bit more than usual. And apart from a couple of rather special ballads, the bulk of this album is traditional Ozzy fare. But that's no bad thing when you take into account the sheer class of the heavy funk guitar lead 'A.V.H', or the poignant acoustic 'Mama I'm Coming Home' which Ozzy delivers with a heartful of soul, backed by a tasteful solo courtesy of Zak Wylde; a man who everywhere else on this album frays his frets like a thing possessed!

An absolute killer state-of-the-art production job drapes an immaculate sheen over the tracks and lends an especially crisp punch to Wylde's galloping riffs and, together, Zak and Ozzy form a formidable partnership with the guitarist laying down a concrete heavy base on which Ozzy delves deep to pull out the best vocals he's yet to lay on tape.

'No More Tears' is a great metal album and if it weren't for a couple of just too slightly ordinary tracks then it would be near faultless.

Anthony Noguera 4



Tracks: Mr.Tinkertrain, Don't Wanna Change The World, Mama I'm Coming Home, Desire, No More Tears, Shadows, Hellraiser, Time After Time, Zombie Stomp, A.V.H, Road To Nowhere.
Producer: Duane Baron
Country Of Origin: U.K.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704
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BAD ENGLISH

'Backlash' (Epic)

"We made a fire on the beach that night...and time stood still" recalls John Waite. In the emotive, catchy song of the same name, we hear one of the highlights of a quality work that is only the band's second LP - yet by all reports, may be their last. John has a magical voice, delicate, soulful and imbued with reserves of power, which he uses to tremendous effect on performances like 'The Time Alone With You'. You can almost imagine yourself on the beach, with John, and a couple of floozies, burning deck chairs to cook beef burgers. The band are particularly good at creating moods and images of an adult nature, beyond the crude bellowings and vile imaginings of many of their compatriots in metal. Whatever the inner, personal problems affecting Bad English, which features Neil Schon on guitar, Dean Castranova (drums), Ricky Phillips (bass), and Jonathan Cain (keyboards), there is nothing wrong with their collective art. If anything, news of their break up and conflict adds to the feeling of poignancy about these performances. It's their 'Let It Be'. But all is not gloom and despondency. There is good rockin' to be had on 'Dancing Off The Edge Of The World' - always a potentially dangerous practise. Here the drums chug with forceful zeal, and the keyboards clank a heavy four to the bar, but they switch to lighter mode on the attractive Police-like 'Savage Blue'. Let the waters flow as the tunes attain a grandeur usually associated with mountain scenery.

Even the up-tempo 'Pray For Rain' is like the sound-track for a movie that reels through the American heartland. Those stirring melodies and impassioned vocals make you think of pioneers, settlers, and plainsmen leaving a trail of dust as they explore the West. Undoubtedly an album to treasure, and one that will be discussed by grey bearded critics for decades to come.

Chris Welch 4

Tracks: So This Is Eden, Straight To Your Heart, Time Stood Still, The Time Alone With You, Dancing Off The Edge Of The World, Rebel Say A Prayer, Savage Blue, Pray For Rain, Make Love Last,
Producer: Ron Nevison
Studio: Sound Studio, New York.
Country Of Origin: U.S.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704
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EUROPE

'Prisoners In Paradise' (Epic)

Following the death of their last album 'Out Of This World' (which wasn't), Europe really needed to make sure that the follow up would be big. 'Prisoners Of Paradise' is a plucky attempt to finally bury the ghost of 'The Final Countdown', yet rekindle the flame of recognition sparked by that very album.

'P.O.P.' was reportedly returned the first time it was presented to the record company because it wasn't commercial enough. "Not enough singles," was one verdict I heard. And so back to the drawing board went the band. To be honest this serious effort to be commercial shows in the songs. 'All Or Nothing', for example, threatens no-compromise ballsiness, but ultimately lacks conviction. The song is also cursed by some bloody awful chants which redefine the word naff. As if that weren't bad enough, the chorus is telegraphed like a right hook from a punch-drunk slugger. This is rock and roll by numbers.

The sad thing is that Europe so desperately want to be rock 'n' roll. They would love to be nasty rockers with studs on their foreheads, the defiant stench of attitude oozing out of every pore and the smell of liquor on the breath. But, it just doesn't wash. Europe aren't bad boys, not even a bit naughty.

Their strength lies in the born-for-FM-radio AOR of 'Halfway To Heaven' which deserves to be a single and would doubtless be a hit with the right kind of boulevard decadence in the video. MTV would stick it on maximum rotation, and the words 'Joey' and 'Tempest' would become synonymous with teenage girlies licking their lips with a twinkle in their eyes and a pleasant tingle in their loins.

It would be unfair of me to say that there aren't any other good songs on the album, because there are, and there will be many who will enjoy what's on offer. But for all the noise, for all the right moves and all the clinical precision of the songs, there is something missing. This is the difference between leather and vinyl, copulation and masturbation, this is plastic where you really want metal. This album gets two because on our rating scale, two signifies 'not bad'. And that's exactly what it is. Not bad.

Andy Bradshaw **2**

Tracks: All Or Nothing, Halfway To Heaven, I'll Cry For You, Little Bit Of Lovin', Talk To Me, Seventh Sigh, Prisoners In Paradise, Bad Blood, Homeland, Got Your Mind In, 'Till My Heart Beats, Girl From Lebanon
Producer: Beau Hill
Country Of Origin: Sweden via U.S.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704
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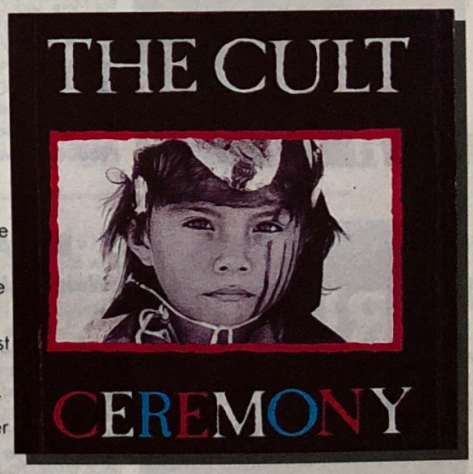
THE CULT

'Ceremony' (Beggars Banquet)



It's no secret that since 'Spiritwalker' filled my head with eerie American Indian ethnic incantations, I've considered The Cult to be the most exciting, most innovative, most excellent band on the planet.

The band's last album 'Sonic Temple' sold over two million worldwide and went some way towards opening the great plains of America. It's no secret that guitarist Billy Duffy wants the land of the free badly, but then there's always the figure of vocalist Ian Astbury to contend with. Renegade, non-conformist and occasional crazy, you get the feeling there's always constant push and pull between these two. With 'Ceremony', the title derived from Astbury's oft-quoted analogy of gig as ritual meeting place, there's just the tiniest sign of a wobble on the seemingly inexorable train-ride to nirvana.

Not that this ain't a real good record. It is. Better than 99% of what passes off as Rock these days, but there's a sense of tension in one or two of the tracks that suggest an effort to write a certain kind of song, rather than what flows naturally. There are some gorgeous moments. First single 'Wild Hearted Son' is classic Cult, the spilling of soul in the vocals and a typically melodic set of Duffy riffs. The two epics, 'Ceremony' and the awesome 'White' get so rootsy it's frightening, with some excellent guitar work from Duffy (now a genuine guitar hero). And then there are two absolutely outstanding songs. 'Earth MoFo' is one of the best things the band has ever written, while closer 'Wonderland' shows The Cult drawing together all their myriad of influences in a stealthy grower of a number.

However, there are a couple of moments where the sum parts don't make the whole. 'Full Tilt' is pretty workaday rock lyrics and sub-Stones R 'n' B feel, while 'Sweet Salvation' doesn't pull off the gospel delta feel at all convincingly. 'Wake Up Time For Freedom' from 'Sonic Temple' said a whole lot more in that area.

Nit-picking really. 'Ceremony' has so much good to offer, with peaks higher than anything the band has achieved before, but maybe the first signs of a slight disintegration of Cult consistency. Maybe The Cult's time is now and this will be the one to break 'em wide open.

Howard Johnson **4**

Tracks: Ceremony, Wild Hearted Son, Earth Mum, White, If, Full Tilt, House Of Soul, Bankok Rain, Indian, Sweet Salvation, Wonderland.
Producer: Ritchie Zito, Ian Astbury & Billy Duffy.
Studio: Music Grinder, A&M Studios, Hollywood.
Country Of Origin: U.K.

Hear highlights of this album on the Metal Hammer Album line. Phone 0839 111704
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SOUNDGARDEN
'Badmotorfinger' (A&M)

Tracks: Rusty Cage, Outshined, Slaves & Bulldozers, Jesus Christ Pose, Face Pollution, Somewhere, Searching With My Good Eye Closed, Room A Thousand Years Wide, Mind Riot, Drawing Flies, Holy Water, New Damage.
Producer: Terry Date & Soundgarden
Studio: Royal Bear Creek, Seattle.
Country Of Origin: U.S.

If Led Zeppelin reformed now and had an obsession with anything grungy, then this is what they'd sound like. A Seventies sound, carried out under the influence of a different drug. Continual and rhythmic riffing, boosted along by excellent bass and drum rhythms. It's incredible how a band, heralding the new Metal movement, could have their sound set so far back in the past. Although the grunge element is still strong, a more Rock style is definitely seeping through. Although a lot won't agree, for me it works.
Soundgarden rely on pure atmosphere and feeling to complete their sound. Dense and moving, the occasional monotony is broken up by a sudden and unexpected glorious melody. Resulting in what is probably Soundgarden's most assessable album yet.

Soundgarden were the first of all the Seattle Sub Pop bands to really hit the mainstream, and on listening to this album it's easy to see why. Another example proving that there is definitely something strange in the water that bands in Seattle drink. Get some of it over here, please!

James Sherry 4

TESLA
'Psychotic Supper' (Geffen)

Tracks: Change In The Weather, Edison's Medicine, Don't De-Rock Me, Call It What You Want, Song And Emotion, Time, Government Personnel, Freedom Slaves, Had Enough, What You Give, Stir It Up, Can't Stop, Toke About It.
Producer(s): Steve Thompson and Michael Barbiero.
Country Of Origin: U.S.

Tesla are one of the best rock bands in the world. I'll never forget watching them blow Def Leppard of the stage on the 'Hysteria' tour. But that's another story. As is 'Psychotic Supper', which is a case of more of the same - and just as good as before.

From the first riff of the bone-crushing 'Change In The Weather' to the dying strains of 'Toke About It' (cue Cheech and Chong...), 'Psychotic Supper' is a white knuckle ride. Jeff Keith's voice is getting harsher. It doesn't matter whether he is ripping you apart with his larynx on 'Don't De-Rock Me' or singing the comparatively mellow 'Stir It Up', he sounds mean, dirty and credible.
There is a lot of the feel of Def Leppard here at times - particularly on 'Time'. Not the processed multi-million dollar Leppard of today you understand, but the vibrant, raw edge of 'High And Dry' - with more power. The rest of the world can go off and play with funk or speed, but in years to come when those novelties wear off, there will be Tesla, with more quality albums like 'Psychotic Supper' giving people headaches and kicking serious amounts of buttock.

Andy Bradshaw 4

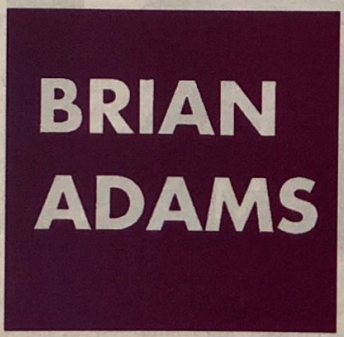
RATT
'Ratt And Roll 8191' (eastwest)

Tracks: Tell The World, You Think You're Tough, Round And Round, Wanted Man, Back For More, Lack Of Communication, Lay It Down, You're In Love, Slip Of The Lip, Dance, Body Talk, Way Cool Junior, I Want A Woman, Lovin' You's A Dirty Job, Shame Shame Shame, Givin' Yourself Away, One Step Away, Heads I Win Tails You Lose, Nobody Rides For Free.
Producer: Various.
Studio(s): Various.
Country Of Origin: U.S.

Somewhere down the line Ratt dropped the ball. They hit the heights of platinum wonderland, but now seem to have a problem selling tickets and conjuring up the kind of adulation they had around the time of 'Out Of The Cellar' and 'Invasion Of Your Privacy'. 'Ratt And Roll 8191' is a collection of songs from their recorded offerings during their ten year history spanning 1981 through to 1991 (I bet you would never have guessed that from the title). As a cross- section it gives you a clue as to why the band may be suffering commercially today. Quite simply it's patchy.

Ratt peaked with 'Invasion...' and 'Out...', two albums which encapsulated everything they had to say. The strutting allure of cock rock mixed with a calculating sneer and attitude adjusting hooklines. The Desmond Child era material of 'Shame, Shame, Shame', whilst good, somehow doesn't quite match up. Nor does the new bonus track 'Nobody Rides For Free' from the new movie 'Point Break'. I have a sneaking suspicion that this album might be a parting shot, which would be a shame because I had Ratt pegged for greater things.

Andy Bradshaw 3

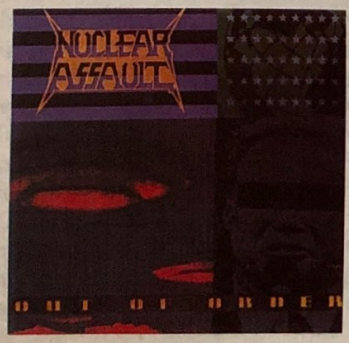


BRYAN ADAMS
'Waking Up The Neighbours' (A&M)

Tracks: Is Your Mamma Gonna Miss You, Hey Honey, I'm Packin' You In, Can't Stop This Thing We Started, Thought I'd Died And Gone To Heaven, Not Guilty, If It Takes All Night, House Arrest, Do I Have To Say The Words, There Will Never Be Another Tonight, All I Want Is You, Depend O Me, (Everything I Do) I Do it For You, If You Want To Leave Me (Can I Come Too?), Touch The Hand, Don't Drop That Bomb On Me.
Producer: Mutt Lange/ Bryan Adams (mixed by Bob Clearmountain).
Country Of Origin: Canada.

Fifteen tracks is a helluva lot of album these days. Most artists are content to whack out ten tracks and wait for the royalty cheques to come bouncing in. Still, we've had to wait long enough. Three years in the making and here we are.
One of the most encouraging things about young Bryan is that he is totally unconcerned with pushing back the frontiers of music. He just writes good songs that people want to buy. Living proof of Bryan Adams' mastery of his art is the ballad '(Everything I Do) I Do It For You'. What a simple song! But it has sold by the bucket load.
If you have any Bryan Adams albums already, then 'Waking Up The Neighbours' won't frighten you. Indeed, it will seem like putting on a comfortable pair of slippers. The rockers like 'Not Guilty' or 'There Will Never Be Another Tonight' are classy Adams riffs, as are songs like the Def Leppard-esque 'All I Want Is You' and the AC/DC thump of 'Touch The Hand'. All in all this is a good album, which is only let down by iffy schmalz like 'Depend On Me' and a feeling that 'Reckless' was better.

Andy Bradshaw 3



NUCLEAR ASSAULT
'Out Of Order' (U.O.F.)

Tracks: Sign In Blood, Fashion Junkie, Too Young To Die, Preaching To The Deaf, Resurrection, Stop Wait Think, Doctor Butcher, Quocustodiat, Hypocrisy, Save The Planet, Ballroom Blitz.
Producer: Glenn Evans & Casey McMackin.
Studio: Hit Factory, NY.
Country Of Origin: U.S.

It's good to see that some things never change - Nuclear Assault being one of them!
Obviously they've got better at what they do, but play this back to back with their first album 'Game Over' and you'll be hard pushed to find any drastic changes in style. None of this is to be taken critically!
The only thing missing from +:Out Of Order' is the ultra-Hardcore and very short songs that N.A. are famous for. No 'Hang The Pope' type classics here, which is a bit of a disappointment, but not a major disaster.

What we do have is eleven excellent Speed/Thrash Metal originals and one blinding cover of The Sweet's 'Ballroom Blitz', which is of course, f**king wild to say the least!

Crunchy and catchy riffs set the mood for the whole LP, mixed with John Connely's unmistakable vocal style.

Definitely everything any self-respecting Thrash fan could want from an album and one of N.A's best yet. Get it!

James Sherry 4

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F.M.
'Taking It To The Streets'
(Music For Nations)

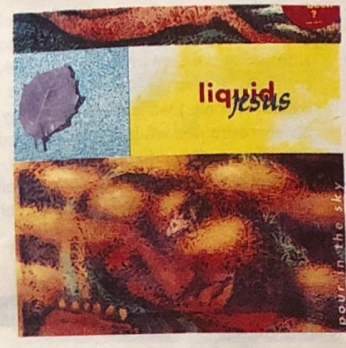
Tracks: Just Can't Leave Her Alone, Bad Blood, Crack Alley, She's No Angel, Little Bit Of Love, Dangerous Ground, Fuel To The Fire, If It Feels Good, The Girl's Gone Bad, Hot Love, The Thrill Of It All, Primitive Touch.
Country Of Origin: U.K.

Whatever Happened to F.M.? How the hell can a band so good, with such a buzz going for them end up getting unceremoniously dropped by Epic after two albums. Perhaps the answer lies in the fact that Epic (and C.B.S.) haven't a clue how to work with a Rock band - don't mention Terraplane. However, it's not over for F.M. they're still alive and kicking, they've signed up with M.F.N. (who do know how to work a rock band) and they've recorded a fairly strong album which should at worst enable them to tread water.

The playing is, as always faultless, especially on the ZZ Top sounding 'Just Can't Leave Her Alone' and the songs are excellent, just check out the socially aware 'Crack Alley'. The voice of Steve Overland however is an acquired taste, personally I like it, but his nasal, almost strained voice can grate.

Bad Company's classic 'A Little Bit Of Love' gets an airing on this album, it suits F.M. and could do something as a single, but I can't help feeling that with their fan base and regard in the business, the one thing they need to get them back up there is a little bit of luck.

Tom Russell 4



LIQUID JESUS
'Pour In The Sky'
(MCA)

Tracks: Intro, Finding My Way, Where Have You Been, No Secret, On My Way, Better Or Worse, The Light, Sacrifice, Colourful Ones, Faith To Believe, Feelings Flower, Bleed.
Studio: Ocean Way Studios, Hollywood, L.A.
Country Of Origin: U.S.

Drawing on influences as disparate as Faith No More and Jimi Hendrix, Liquid Jesus have created a sound strongly redolent of the early Seventies but have managed to underpin it with a Nineties sense of the bizarre which results in a rather intriguing musical vision. It's sort of retrogressive forward thinking.

Extreme confusion greeted my first listen to the album, I couldn't figure out where the songs were at, but by the third listen I was well hooked. The songs are there alright, carefully crafted though to reward the attentive listener, as the tracks roll around and kick out in a multitude of stylistic directions, characterised by Tod Rigione's jangly psychedelic guitaring and Buck Murphy's emotive gut wrenching rasp throated vocals. Each track is like stepping into a different musical neighbourhood as a colourful rainbow of landscapes is conjured up in every song. 'Pour In The Sky' is the weirdest journey you're likely to make this year - for the seasoned day-tripper only.

Anthony Noguera 4

BAD ROMANCE
'Code Of Honor'
(Polygram U.S. import)

Tracks: Up And Coming, The House Of My Father, Code Of Honor, The Hunger, Move Me, Eye Of The Storm, Bad Romance, Whitest Lies, Love Hurts, Love Is Blind, Hang Tough.
Producer: John Jansen.
Studio: Kajem Studio, Gladwyn, PA.
Country Of Origin: U.S.

'Up And Coming' is a pretty apt title for the opening track of Bad Romance's latest offering. Appropriately tough and gutsy, a 'we're not going to be ignored' attitude. Are Bad Romance urgent enough though? Joanna Dean (a lady with more than a passing physical resemblance to Carol Decker of T'Pau) is not only the leading light of Bad Romance, but sounds as if she was in a different room to the rest of the band when 'Code Of Honour' was recorded. Hardly any interaction between vocals and guitar, bass and drums at all. Indeed, before Joanna's vocals were overdubbed, the backing track must've been pretty dull. With tracks like 'House Of My Father', 'The Hunger' and a questionable cover of 'Love Hurts' (why?), 'Code Of Honor' is only a stone's throw from MOR. Something wild and free is definitely fighting to get out, as is apparent with tracks like 'Hang Tough' and 'Love Is Blind', but perhaps what Joanna needs is a truly dirty backing band to go with that gritty Bonnie Tyleresque voice.

Pippa Lang 3

HEART
'Rock The House Live'
(Capitol)

Tracks: Wild Child, Fallen From Grace, Call Of The Wild, How Can I Refuse, Shell Shock, Love Alive, Under The Sky, The Night, Tall Dark Handsome Stranger, If Looks Could Kill, Who Will You Run To, You're The Voice, The Way Back Machine, Barracuda.
Producer: Richard Erwin.
Country Of Origin: U.S.

One might be tempted to say why a Heart live album? Who needs it? And one would be wrong. Heart are a bloody good rock band, especially live, and this captures them at their best. It was recorded (unusually for a live album) on only one night in Worecester (U.S.A.) on 28th November 1990 and you can honestly hear that it's a no bullshit, genuine live recording.

The band released a live album back in 1980 with the old line up and it's surprising, therefore, that they've left the mega hits off this. That would have been the way to guarantee multi sales, you know, a pretend live greatest hits. But no, this doesn't even include 'All I Wanna Do' from 'Brigade', 'These Dreams' from 'Heart' or even 'Alone' from 'Bad Animals'.

No, full marks to Heart for doing something different and delivering a set of lesser known songs, but played with conviction and honesty.

They even throw in a version of John Farnham's hit 'You're The Voice' - Ann Wilson, you certainly are.

Tom Russell. 5

XYZ
'Hunger'
(Capitol)

Tracks: Face Down In The Gutter, Don't Say No, Fire And Water, When The Night Comes Down, Off To The Sun, Feels Good, Shake Down The Walls, When I Find Love, H H Boogie, The Sun Also Rises In Hell, A Roll Of The Dice, Whiskey On A Heartache.
Producer: George Tutko.
Studio: Music Grinder, L.A.
Country Of Origin: U.S.

XYZ's biog describes this album as a "delightfully fullsome rock and roll equation that hits the cranium with a tasty touch of sweat, street sense, sexuality and spirit of frolic." I don't know about you but a blurb like that is enough to get me reaching for the barf bag. In case you didn't know, XYZ are Americans. 'Hunger' is about as produced, American sounding, catchy, well played an album as you're gonna get. Unfortunately it also bores the pants off me for the very same reasons. Everything about this album reeks of predictability, Terry Ilous sings with just the right amount of arena suss whilst his band cohorts knock out a fairly generic middle of the road party all night, glossy Americana kind of thing that I've heard far too many times before. It's a bit like David Coverdale jamming with Mötley Crüe on Great White numbers. The original proposition is unfortunately far more enticing than the final outcome. However, in their defence, the band make it clear they're not out to knock the world off its axis; they just want to "load 'em up and let the bullets fly" Yes siree, Americans. Don't you just love 'em!?

Anthony Noguera 3

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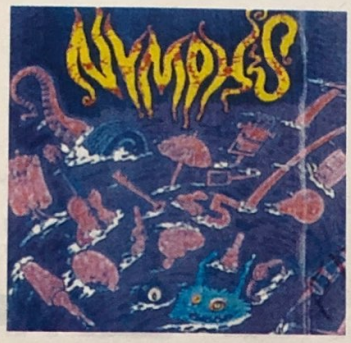
Widespread Panic

WIDESPREAD PANIC
'Widespread Panic'
(WEA)

Tracks: Send Your Mind, Walkin' (For Your Love), Pigeons, Mercy, Rock, Makes Sense To Me, C Brown, Love Tractor, Weight Of The World, I'm Not Alone, Barstools And Dreamers, Proving Ground, The Last Straw.
Producer: Johnny Sandlin.
Studio: Emerald Sound Studios - Nashville, Tennessee; Duck Tape Music Studio - Decatur, Alabama; Kiva Studios - Memphis, Tennessee.
Country Of Origin: U.S.

When I closed my eyes, I swear I was time-warped back to an era when rock'n'roll was full, raw, live. Widespread Panic (the name says it all) have truly beamed in from the early Seventies - Grand Funk Railroad have a lot to answer for. All-encompassing earth-rock. Y'know, in the Allman Brothers vein, only livelier.
Opening with the road-shakin' 'Send Your Mind', the eponymous album travels through a wide scope of traditional rock themes. There's the scatty 'Pigeons' with its thick, warped, wallowing Hammond sound. Indeed, there is a great deal of wallowing here, but Widespread Panic are a worthwhile indulgence. 'C Brown', for example, expands into a mass free-for-all, and 'Weight Of The World' tastes the rich flavours of jazz-rock in a deeply-dug brass-encumbered jam. But no monotony here - only heady intrigue. Just be careful if you're heading out onto the highway with Widespread Panic - you might just miss the freeway exit! Prepare for a long haul...

Pippa Lang 5



THE NYMPHS
'The Nymphs'
(Geffen)

Tracks: Just One Happy Day, Cold, 2 Cats, Imitating Angels, Wasting My Days, Heaven Supersonic, Sad and Damned, Death Of A Scenester, The River, Revolt, The Highway.
Producer: Bill Price.
Studio: A&M, Hollywood.
Country: U.S.

Those of a genre-bigoted disposition, announcing what is and what isn't rock music, ought to give this album a wide berth, owing as it does more to Iggy Pop than to Axl Rose. Heavy without the metal. Reading rather then Donington if you know what I mean?

But if something a little left of the field is your bag then the Nymphs could be right up your street. Vocalist Inge Lorre is something of a nymphet herself, entrancing and soothing in a strange erotic way with her hypnotic trance dance of a vocal.

Lyrically the Nymphs are a whirlpool of brooding psychosis that yet manages to sidestep depression by ending ultimately cathartic. The songs are characterised by slow droning walls of guitar, fed by barely restrained wails of feedback and distortion and then finally twisted through by Lorre's beautiful moan. It's all rather melancholy in an uplifting sort of way.

I like it a lot.

Anthony Noguera 4

WOLFSBANE
'Down Fall The Good Guys'
(Def American)

Tracks: Smashed And Blind, Load Me Down, Ezy, Black Lagoon, Broken Doll, Twice As Mean, Cathode Ray Clinic, The Loveless, After Midnight, Temple Of Rock, Dead At Last.
Producer: Brendan O'Brien.
Studio: London.
Country Of Origin: U.K.
After the shade-wearing bright brilliance of the 'Kathy Wilson' opus, just what the f**k has been happening with Wolfsbane? No news, just blues!
'Down Fall The Good Guys' whizzes and bangs harder and faster than Steve Alder at the height of his debauchery, if you know what I mean! It's the kinetic energy that the 'Bane are notorious for hooked into mainline sonic gear courtesy of Brendan O'Brien, and it kicks some serious shit, believe me! Out 'n' out rockers? We got 'em in abundance. 'Smashed And Blind', 'Black Lagoon' and 'Load Me Down' will leave you bloodied but unbowed, while there's a new maturity in the Wolfsbane sound elsewhere. 'Cathode Ray Clinic' sees Blaze as Leslie Crowther, game-show host and regular slimeball, and the track as natural successor to 'Kathy', while 'Broken Doll' should bring justice for all and a hit to the boot.
And yes, Wolfsbane are still mad. Nicking an acid drumbeat for 'Temple Of Rock' is neat and nuts, while the hillbilly stomp of 'Dead At Last' should ensure that the boys can always play the Black Country working men's clubs. But you and me, we ain't gonna let that happen are we?

Howard Johnson 5

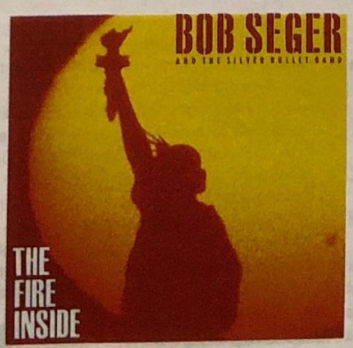
LEATHERFACE
'Mush'
(Roughneck)

Tracks: I Want The Moon, How Lonely, I Don't Want To Be The One To Say It, Pandora's Box, Not A Day Goes By, Not Superstitious, Springtime, Winning, In The Real World, Baked Potato, Bowl Of Flies, Dead Industrial Atmosphere.
Producer: Paul Tipler & Leatherface.
Studio: The Greenhouse.
Country Of Origin: U.K.

I always thought they'd come close, but I never thought that they'd actually do it! Stiff Little Finger's 'Nobody's Heroes:+, Motörhead's +:Ace Of Spades', and Snuff's 'Snuff Said;' it stands up to the lot, maybe even bettering them in parts! Leatherface, without knowing it, have created what could quite easily go on to be one of the best Punk/Rock albums of the early Nineties. The only one capable of topping it being Leatherface's next one! Cutting riffs and spine tingling lyrics give Leatherface's third full- length album that extra something. Vocalist Frankie, sounding like Lemmy with tunes, packs more emotion and aggression into each song than Scum and Quadrophenia put together. "David Icke is right" screams Frankie on the albums best track 'Bowl Of Flies' and you know what, "Just like the women in Butterflies", I think he could be right. More respect should be given to our worlds nutters, and like Leatherface, Mr Icke will earn it!

Here's to the Leatherface revolution, join up before they get that little bit too trendy!

James Sherry 5



BOB SEGER
'The Fire Inside'
(Capitol)

Tracks: Take A Chance, The Real Love, Sightseeing, Real At The Time, Always In My Heart, The Fire Inside, New Coat Of Paint, Which Way, The Mountain, The Long Way Home, Blind Love, She Can't Do Anything Wrong.
Producer: Bob Seger/ Barry Becket/ Don Was/ Punch Andrews.
Country Of Origin: U.S.

There is something about Bob Seger. He's always on the fringe of whatever mainstream music pigeon-hole you care to mention. But whatever he does, he allows that wonderful gravelly voice free rein and you find yourself drawn in. 'The Fire Inside' dips into so many styles that it is quite amazing that they can all fit together to make one coherent statement as an album.
You could, for example, start with the dark tension and plodding hard rock of 'The Mountain', or the deceptively catchy light rock of 'Take A Chance', these two belong on a rock album, right? But what about the near Cajun feel of 'Sightseeing', or the Country & Western cruise of 'Real Love'? It's open minds time folks!

Most people know Bob Seger for his anthem 'Hollywood Nights', which is a pity because he has written and performed far better songs. In comparison to some of his earlier work, 'The Fire Inside' lacks the classics that albums such as 'Beautiful Loser' supplied but is nontheless a very enjoyable and essential purchase for any Bob Seger follower.

Andy Bradshaw 3

Scanned with CamScanner

MAGNUM
'The Spirit' (Polydor)

Tracks: Vigilante, Days Of No Trust, Mama, Need A Lot Of Love, Pray For The Day, Les Morts Dansants, Reckless Man, How Far Jerusalem, The Spirit, On A Storytellers Night, Rockin Chair, Kingdom Of Madness, Sacred Hour, When The World Comes Down.
Producer: Magnum and John Halke.
Studio: Mixed at Rich Bitch, Birmingham.
Country Of Origin: U.K.

By recording a live album and calling it 'The Spirit', Magnum have attempted and succeeded in recapturing that acute Britishness that has endeared them to their U.K. fans over the years. The double album was recorded live during the band's September - December '90 tour, and includes killer versions of most of Magnum's classics, 'Les Morts Dansants', 'Storytellers Night', 'Sacred Hour' and perhaps surprisingly, three songs from the underrated 'Goodnight L.A.'

For anyone who's seen Magnum this is a perfect souvenir. The version of 'The Spirit' is so good it would bring a tear to a glass eye. For those of you who have never had the pleasure, this is a perfect intro and if you've got an open musical mind, this might tempt you into catching them on the current tour.

Some people may say, "Why a live album?" and there's many a live album that I have felt was a total waste of time. But for me, this sits up there beside AC/DC's 'If You Want Blood', and Thin Lizzy's 'Armed And Dangerous'. This is for me the best album that Magnum have ever released.

Tom Russell 5

CRAIG GOLDY'S RITUAL
'Hidden in Plain Sight' (Grand Slamm)

Tracks: Eye For An Eye, Over And Over, Hidden In Plain Sight, Anytime Anywhere, Forever More, Rainfall, What's On My Mind, In Over My Head, Hard Times Comin', Seein' Double, Right For The Wrong Reason, Starchaser.
Producer(s): Craig Goldy, David Glenn Eisley.
Country Of Origin: U.S.

The best thing that could have happened to Graig Goldy was for a world class vocalist to walk into to his life and join his band. And lo, before you could say 'Hi, I used to play with Dio', up springs former Dirty White Boy vocalist David Glenn Eisley and suddenly Craig Goldy's Ritual looks like a contender. Eisley has a superb voice and needless to say he is in fine voice on this debut album. His handling of the power ballad 'Forever More' for example, is at times breathtaking. This band is all about good old fashioned heavy rock à la Rainbow or Whitesnake. It drips riffs and hip thrusting machoisms. Goldy wiggles his fingers on the old fingerboard with aplomb, let's face it, the guy's a great guitarist. The songs are good too. 'Hard Times Comin'' combines the best of out and out rockin, ear drum shattering vocal lines and gymnastic guitar solos.

Craig Goldy will, I hope, drop his name from the title of the band - he shouldn't have to use his name as the principal selling point for the music. 'Hidden In Plain Sight' is by no means a perfect album, but one thing's for sure, it's a bloody good start.

Andy Bradshaw 3

DRIVE, SHE SAID
'Drivin' Wheel' (Music For Nations)

Tracks: Think Of Love, Drivin' Wheel, So Hard To Hold, When You Love Someone, Can't Get Enough, Veil Of Tears, It's Gonna Take A Miracle, It Just Keeps Comin', Just For The Moment, Do You Believe.
Producer: Drive, She Said.
Country Of Origin: U.S.

After a bland debut album, Drive, She Said's (I really hate that comma in their name) Mark Mangold and Al Fritsch have produced a far more promising second album. The strength lies in an improved song-writing style which has led to a harder edge for songs such as 'Veil Of Tears' and a more polished melodic quality for the natural single 'Think Of Love' and its ilk. Thrown in for good measure too are the talents of Aldo Nova and Michael Bolton for that little extra sparkle. In fact the Bolton-penned 'It's Gonna Take A Miracle' has the potential to be a massive hit single. Couple this song with a big movie sound-track and Drive, She Said would be set up for life. I don't see this happening, however. Drive, She Said's music requires a big marketing budget, a high profile promotional campaign, exotic videos and expensive support slots - none of which I think are likely.

Although there are some good songs on 'Drivin' Wheel' like 'When You Love Someone' or 'Just For The Moment', there is not enough substance to guarantee platinum status - unless of course they get lucky with a huge single. I hope they do.

Andy Bradshaw 3

MORTAL SIN
'Every Dog Has It's Day' (U.O.F.)

Tracks: Inside Out, Access Denied, Every Dog Has Its Day, Side Effect, They See No Evil, From The Gutter To The Grave, Wasted Days, Behind The Lies, Blackout, Price Of Peace, Rebellious Youth, Why.
Producer: Kevin 'Caveman' Shirley.
Country Of Origin: Australia.

Hmmm. Definitely a case of great music, crap singer. Something that a lot of these more mainstream Thrash Metal bands seem to suffer from. Mortal Sin's particular style of Metal vocals just let everything else down. A shame, because underneath there's something rather special lurking. It just doesn't show itself too often.

When the album does get going, some of the musicianship is breathtaking. Especially the drummer, who is definitely the bands best asset. Spot-on and precise, he hits the mark that a lot of Thrash drummers miss, making this album somewhat more bearable.

Tracks like 'Access Denied', 'Behind The Lies' and 'Rebellious Youth' do storm along quite pleasantly, but in the end, I think that's the main problem. If I wanna hear Thrash, I wanna hear THRASH! Not a half-hearted attempt. In the wake of bands like Sepultura, Napalm Death, Sacred Reich and Obituary, Mortal Sin just don't cut it, and for most parts, sound pathetically weak.

James Sherry 3

HAVANA BLACK
'Exiles In Mainstream' (Hollywood)

Tracks: Faceless Days, Trashtown, Ain't No Love, Cafe Interpol, Make My Day, Kill City Blues, Love Is A Lie, Love, Understanding & A Helping Hand, Lowdown Man, Oh Well, A Young Man, Freedom Child.
Producer: Eddie Kramer.
Studio: Halloween, L.A.
Country Of Origin: Finland.

For one ghastly minute I thought this was going to be a folk group. 'Faceless Days' is one of those teaser tracks that help to give the hard rockin' thunder that follows greater impact. But as the penny whistles tootle, and the acoustics jangle, it sounds like a damn close run thing. Even so, I'm not overly struck on the band once they get cooking. 'Ain't No Love' gets into an Aerosmithy 'Walk This Way' groove but is basically a noisy mess. The drums sound like someone nailing down packing cases, and there's a lot of anguished screaming. The same sloppiness prevails on 'Cafe Interpol' and the sub-Beatles vocal harmonies we could live without. These are interrupted by more demolition work on the drums followed by a hideous Indian raga interlude. They may well enjoy all this stuff amongst their own circle of chums, but shouldn't inflict it on the general public. The band is from Finland and this is their debut, so perhaps I'm being a bit harsh. The playing is good, but they must settle on one direction.

Chris Welch 1

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CD • MC • LP REVIEWS

STATUS QUO
'Rock 'Til You Drop'
(Vertigo)

Tracks: Like A Zombie, Polly, Fakin' The Blues, One Man Band, Rock 'Til You Drop, Can't Give You More, Warning Shot, Let's Work Together, Bring It On Home, No Problems.
Producer: Francis Rossi.
Studio: Bray
Country Of Origin: U.K.

Welcome back old friends, to the riff that never ends, and we'll drink to that. Status Quo have been creating hits and generating good time rock for so long that if ever they stumble or crumble, then rock itself will shudder and be swallowed up. Lots of good songs here, like 'All We Really Wanna Do (Polly)'. Shuffles? We got'em! Check out Rick Parfitt's guitar solos on the churning 'One Man Band' It's nice to see that long term keyboard player Andy Bown gets more composing credits, with the surprisingly relaxed 'Rock 'Til You Drop' one of the highlights of side one. Sounds like a hit. It's back to heads down boogie with rippling piano to the fore on 'Can't Give You More'. Jeff Rich's snare drum leads into the 'Warning Shot' waltz, another distinctive Bown composition followed by two covers, Canned Heat's 'Let's Work,' and Sam Cooke's 'Bring It On Home'. I appear to give this album a score of 1. This is because I've temporarily adopted an inverted system of points.
Chris Welch **1**

POISON IDEA
'Kings Of Punk'
'Record Collectors'
(Taang)

If you're new to the kings of fatness, then these two excellent re-issues may serve as a valuable and interesting insight into the bands beginnings.
Up to now, Poison Idea have been criminally ignored by the Metal world, leaving only true Hardcore fans to get into them. Now that the Metalheads are waking up to the joys of Poison Idea, it's pretty handy that these two early Poison Idea collections have been re-issued, otherwise you might have missed out.
Classic Hardcore at its best and something that should heard by the world. Three chord Thrash rules!
For best results - play right loud!
James Sherry **5**

JETHRO TULL
'Catfish Rising'
(Chrysalis)

Tracks: This Is Not Love, Occasional Demons, Roll Yer Own, Rocks On The Road, Sparrow On The Schoolyard Wall, Thinking Round Corners, Still Loving You Tonight, Doctor To My Disease, Like A Tall Thin Girl, White Innocence, Sleeping With The Dog, Gold-Tipped Boots, Black Jacket And Tie, When Jesus Came To Play.
Producer: Ian Anderson.
Studio: Woodworms and The Presshouse.
Country Of Origin: U.K.

Rock lyrics are mostly like go-faster stripes on a car - window dressing, not meant to be taken seriously. But half the fun of Jethro Tull is to be had in reading and interpreting Ian Anderson's wry, witty and imaginative WORDS. The latest from rock's most talented veterans is the heaviest they've delivered in some time, with space aplenty for Martin Barre's emphatic, nay rhapsodic guitar, and strong on intriguing songs. Never content to follow any path but their own, the tap roots of Tull's music, that strangely English (er Scottish?) mix of folk, eccentricity, and rock'n'roll, are revealed. 'This Is Not Love' is the punchy opener that leads us through a series of devious ditties guaranteed to bring a smile. Watch out for the line "I was in my watering hole with some ugly friends of mine when the door came off its hinges... he said 'My name is Jesus, I'm the leader of the band;'- What is this, and 'Roll Yer Own' **really** all about? Solve these mysteries by listening - hard.
Chris Welch **4**

YES
'Yes Years'
(Atco)

Tracks include: I've Seen All Good People, Roundabout, Run With The Fox, Money, Make It Easy, Owner Of A Lonely Heart, Love Conquers All
Producers: Various
Country Of Origin: U.K.

There are so many songs and credits on this 4 CD boxed set celebrating some 13 years of Yes achievement - the info would take up more space than we have to pay tribute to the music! For years my favourite band, Yes not only played wondrous, entertaining music, they were (and remain all one dozen of 'em), splendid chaps. When I saw nearly all of them reunited for their historic tour and shows at Wembley, they played better than at any time in their career, I felt the band should be made a national treasure, like Kew Gardens or the Crown Jewels.
Where do you start - with 46 tracks that span so many styles and themes? There were the pioneering days when Peter Banks, Bill Bruford and Tony Kaye were the main men alongside founders Chris Squire and Jon Anderson. It was quite a shock for me to see the colour shot in the accompany booklet, of this original line up outside their flat in Munster Road, Fulham, where it all began back in 1968. You can hear what resulted in songs from 'I've Seen All Good People' to 'Owner Of A Lonely Heart'. And if you can't dig it - you haven't got a heart - lonely or otherwise.
Chris Welch **5**

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VARIOUS ARTISTS
'Heavy Duty'
(Polydor)

Tracks: Sunshine Of Your Love, All Night Long, Love Has Taken Its Toll, Knocking At Your Door, White Heart/White Light, Hell Ain't A Long Way, Little Wing, Do You Like It, Crucify, Days Of No Trust, Presence Of The Lord, Statesboro Blues, Cum On feel The Noize, Wild Side Of Life.
Producers: Various.
Country Of Origin: U.K.

Now here's a jolly useful package, ideal for those tedious car, 'plane or tube trips when you need some guaranteed good rockin' stuff to insulate you from fumes, turbulence and fellow passengers. Mind you, this is no good for dance fans, lovers of indie rock, or hard-core freaks. You wouldn't get James Sherry out of his tent at Reading Festival to listen to Magnum, Saraya, or The Allman Bros. No sir, this is Bradshaw territory, where axemen are axemen and the riffs from Cream, Deep Purple and Kingdom Come, grow hair on your Blind Faith tee-shirts. It has to be said, it's a peculiar mixture at times, reflecting the changes in trends and musical fashions from the Sixties to the Nineties. But is it such a quantum leap from Slade with the classic 'Cum On Feel The Noise' to Little Angel's 'Wild Side Of Life?' The spirit of the music draws it all together, despite the huge advances in drum and guitar sound technology.
Chris Welch **4**

LARS ERIC MATTSSON
'Electric Woodoo'
(Black Dragon)

Tracks: Reflections, Chrome Kills, The Cry Of Love, Apocalypse, Electric Woodoo, The Exciter, Adagio, Little Rock, Green Cats, Way Out.
Producer: Lars Eric Mattsson.
Studio: Lion's Cage.
Country Of Origin: Finland.

The young genius of the guitar returns with another fine album of instrumental classics on which his brilliant technique is well to the fore. Lars has a melodic approach and a strong feel for swing, rather than thrash, so he almost dances his way through numbers like 'Chrome Kills' in which he shows his mastery of chord changes, harmony and nimble fretwork.
Yes, this a showcase for guitar power and not a platform for attitude-y lyrics, but there is a specialist market for this. Lars' playing is always interesting, and avoids being merely an excuse for showy technique. There IS a lot of technique on display, but it's set to good use, as on his bow to Jimi Hendrix on 'Cry Of Love'. Lars adds his own synthesisers, keyboards, bass and percussion to a carefully crafted follow up to his debut album two years ago, 'Eternity'. Lars tells me this is his third album. Not sure what the difference is between Woodoo and Voodoo Lars, but you do it so well.
Chris Welch **4**

DAVID T.CHASTAIN
'Elegant Seduction'
(Black Dragon)

Tracks: Schizophrenia, Elegant Seduction, Trapped In The Void, Hills Groove, Pompous Rompous, Blitzkrieg, Menage A Trois, Fortunate Happenstance, No Repeat Discourse, Images, Positional Strategy
Producer: David T.Chastain
Studio: QCA, Cincinnati, Ohio.
Country Of Origin: U.S.
Never thought there was anything elegant about seduction. I thought it was all about drunken wrestling in the backseats of cars after eight pints of lager and a chicken vindaloo. That's the British way. Americans obviously go in for steak dinners, foreign wine and intense human relationship. David has a seductive but sophisticated look about him, as he peers from the back of his CD cover, while his guitar is draped in symbolic red velvet. Let the women folk flee as Chastain chastises his G-string, and all the other strings to his musical bow. The power of music is where Mr.T. finds his sensual appeal and he delivers it with impressive command on his latest all-instrumental album. Lars Mattsson may be good, but Chastain is into the next dimension as far as sheer guitar virtuosity is concerned. He also scores in using real backing musicians, who are featured on the Billy Cobham-ish 'Menage A Trois' while his tribute to classical-rock on the wryly titled 'Pompous Rompous' is a killer.
Chris Welch **5**

CANNIBAL CORPSE
'Butchered At Birth'
(MFN)

Tracks: Meat Hook Sodomy, Gutted, Living Dissection, Under The Rotted Flesh, Covered With Sores, Vomit The Soul, Butchered At Birth, Rancid Amputation, Innards Decay.
Producer: Scott Burns,
Studio: Morrisound studios, Tampa, Florida.
Country Of Origin: U.S.
And so to Cannibal Corpse's sensitive new opus; a concept album about the love of a fairy princess for a handsome knight at the court of King Arthur no less! No actually I'm lying: just my little jest. However, the truth is infinitely less palatable than the scenario I've just described. This is a gorefest of the most rancid proportions; so sick is the album's cover that it has lead to the unprecedented sending back of all the office copies by the Metal Hammer staff! The sleeve is a rather grotesque depiction of an unborn baby being wrenched from the womb of it's mother's dismembered corpse. Tasteful huh? Funnily enough though I can't be arsed to be offended by it, partially because I've seen a lot worse (ever seen a 'Nuclear Death' cover?) but mostly because far worse obscenity exists in real life to be offended by this childish nonsense. Let's face it, with titles like 'Meat Hook Sodomy' what d'you expect? And the music? Er.. It's loud, generic and produced by the ever reliable Doctor of Death, Scott Burns.
Anthony Noguera **2**

JETHRO TULL

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Chrysalis

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RATING SYSTEM:

***** - A&R men take note
**** - Great potential
*** - Average
** - Get a grip on reality
* - Learning to play might be beneficial

BIGFOOT
*****

This is one of the best demo tapes I've heard in a long time. Bigfoot combine catchy character-filled songs, a sense of humour and above all a touch of class rarely found in demoland.

The production on this tape is absolutely abysmal however, the mix is horrible, the vocals, (lead and backing) stick out too far and the keyboard sounds reveal the lack of budget. Also raining on the parade somewhat are wayward vocal lines which should have been corrected during recording. This is normally due to lack of time or just poor recording/production discipline. It certainly isn't because Kev Thursfield can't sing, because he can, being blessed with a powerful emotive voice which flirts convincingly with rock and soul.

Against all this however, the potential of the band shines through, and would definitely be worth an enterprising publishing or record company putting up some money for them to be recorded properly.

The material is in a funk-rock-soul groove with enough appeal for your average rock fan, and commercial feel in abundance to ship records at a future date. "Can't Stand Up" is great, as is the very wonderful "Tell Me You're A Scorpio", which with its sampled horn section only hints at how good it could be with the real thing.

On the whole, there is a future for Bigfoot, they have talent, ideas and most importantly of all, their own identity. I just hope they can back it up live!

VHF
***

VHF describe themselves as a power metal band, and were formed in April '91 out of the ashes of too many bands to mention. Unusually for a band of this type they have a female vocalist, Gratz.

The term "power metal" is perhaps optimistic, because on the evidence of this four track demo, it doesn't sound much different to what Rock Goddess were doing way back when it was just called heavy metal. Stylistically however, there is evidence of some thought going into the arrangements as "Masquerade" shows, providing contrast and dynamics. The rhythm section of Mike Murray and Chris Bennet is solid and the guitar work from Wild Bill Muldowney occasionally sparkles. Gratz has a powerful voice, but has a tendency to be over-dramatic in delivery and should maybe look at this, because she has a lot of potential.

Songwise, I'd lose some of the backing vocal chants, because they don't work to good effect - particularly the opening shouts of "Hey!" at the beginning of "Killer Of Dreams".

What is lacking overall is excitement, this doesn't make me sit on the edge of my seat at all. There are a lot of bands who play music like this, VHF need to develop something of their *25*own*25*. They seem to have the instrumental and vocal ability, they just need the material.

Contact: VHF, 24 Radcliffe Mews, London, SW10

CREED
***½

Creed are described in the accompanying blurb as: "Queensryche, Icon, Judas Priest = Creed". Hmmm, can't argue with that really. But is it good? Hmmm... If you like the fussy vibrato overload of singers like Geoff Tate, then you will love Paul Kettley's voice. It's not to my taste at all, I find it a bit overblown and irksome. To his credit though Kettley has a pitch perfect voice with bags of power and an impressive range.

I get a bit worried though, when a band is prepared to itemise where they get their sound from as in the above equation (I would have added Dokken to the list too by the way), I mean, where is the bit that is Creed? All those listed influences stand out too clearly. This is better-than-average British heavy metal, but is unlikely to change the face of world rock music. Some of the lyrics are cliched beyond all belief. There are too many bands who still want to include lines like "in the shadows of the night" and "silence must fall on the ladies of the night" ("Still So Hungry"). Also cliched are the macho shout/chants in "Rise Up". This is something which has been done to death and should be allowed to die gracefully.

I don't want to be too hard on the band because they can obviously play, have the right image and according to what I hear from my colleagues are very good live and subsequently picking up interest. Good luck to them, but if they want a long term future, they should start talking more about how good they sound as opposed to who they sound like.

PAUL WRIGHT
*****

I wasn't going to include any instrumental demos at all until I heard this.

There are guitarists who can play and then there are people who play guitar. There is a subtle difference, Paul Wright clearly understands that and plays with a panache which few players attain.

Much of the material on this collection of tracks, could be put towards one of those Joe Satriani-type instrumental albums put out by Music For Nations and the like. Stylistically

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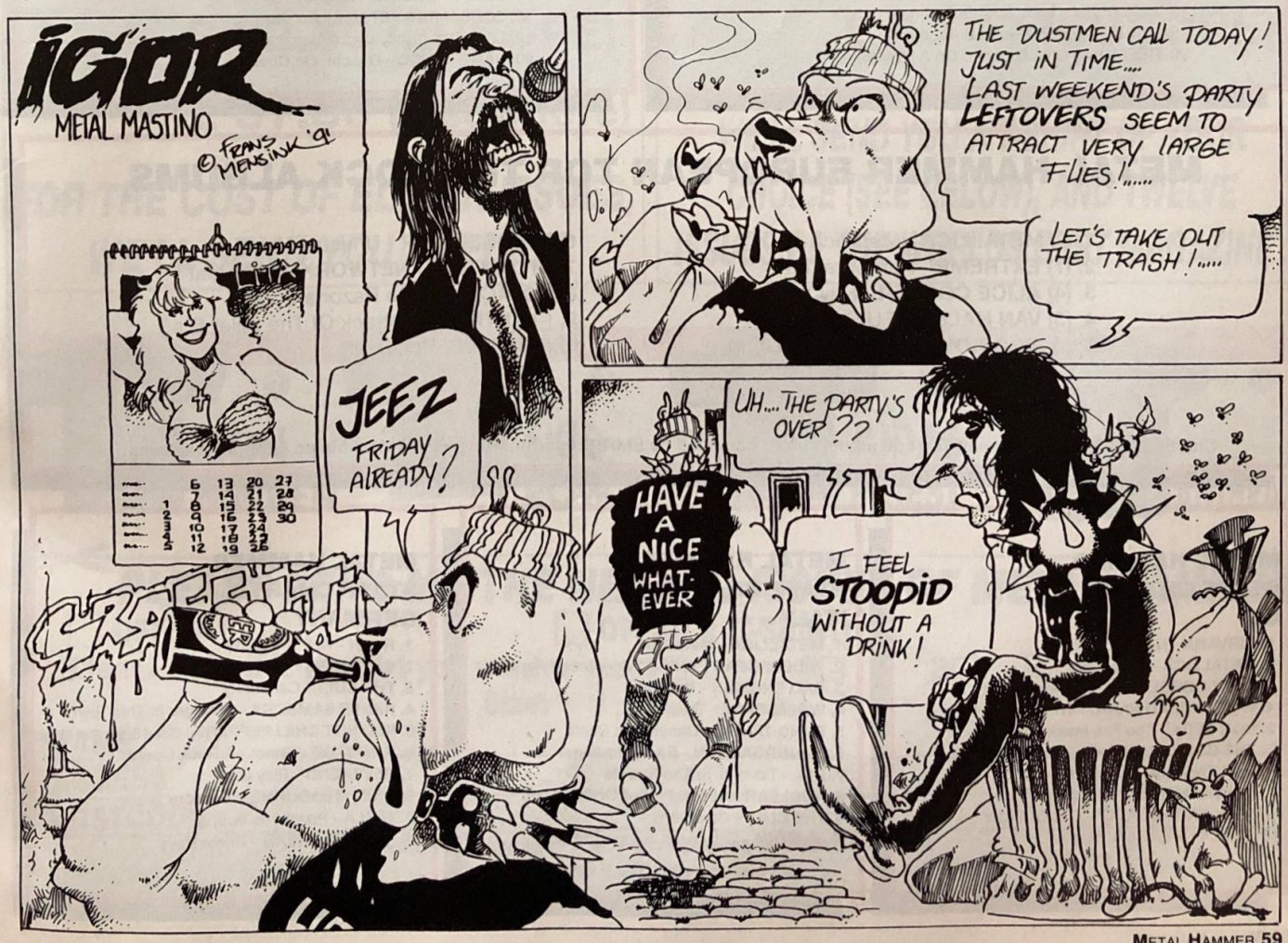
he seems to be able to play pretty much everything from the blues ("The Strut") to slide ("Earthbound") and effortless melody soaked solos such as "Remember Me".
As if to demonstrate another dimension, he has included a song in the form of "I Found Love", the only questionable area being the vocals over what is basically a very commercial rock song. Whether Paul's intention is to go it as a solo artist or as part of a band is uncertain from the accompanying notes. All I know is that if I were a signed band looking for a shit-hot guitarist, I'd call him!
Contact: Paul Wright, 2 Fontley Way, Roehampton, London SW15 4LY
Tel: 081 789 4052

KRAKATOA
***1/2

Krakatoa are another band who obviously have big ambitions, and to be honest providing they can put a lot more thought into the songs, may fulfull at least part of their dream.
Strong points have to be lead singer Tony Green's voice, which is as melodic as it is distinctive, and the six string work of Craig Richardson which shows a natural flair and feel for the job at hand. Krakatoa, despite their volcanic name, play melodic rock which aspires to chartdom. The demo sent through contains two songs which presumably represent the essence of the band. The first, "Believe Me" is to be honest a little bland and wishy-washy to smack a prospective A&R chap or publishing company round the mush and say "Sign me!" .
Their real potential comes to the fore with the second song "Each Time", which shows far more maturity in the arrangement, explores dynamics with far more confidence - and features a very tasty guitar solo from the aforementioned Richardson.
I'd be interested in hearing some more material from these guys.
Contact: Barry P. Moore, 12 Kingsway, Wrose, Bradford, BD2 1NE, West Yorkshie.


IGOR
METAL MASTINO
© FRANS MENSINK '91
JEEZ FRIDAY ALREADY?
THE DUSTMEN CALL TODAY! JUST IN TIME.... LAST WEEKEND'S PARTY LEFTOVERS SEEM TO ATTRACT VERY LARGE FLIES!.....
LET'S TAKE OUT THE TRASH!.....
UH....THE PARTY'S OVER??
HAVE A NICE WHATEVER
I FEEL STOOPID WITHOUT A DRINK!

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CHARTS

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METAL HAMMER READERS CHARTS SINGLES

1. **METALLICA** - Enter Sandman
2. **EXTREME** - More Than Words
3. **BRYAN ADAMS** - (Everything I Do) I Do It For You
4. **GUNS N' ROSES** - You Could Be Mine
5. **MARILLION** - No One Can
6. **BLACK CROWES** - Hard To Handle
7. **KINGOFTHEHILL** - I Do U
8. **ALICE COOPER** - Hey Stoopid
9. **TRIXTER** - Give It To Me
10. **LITTLE ANGELS** - I Ain't Gonna Cry
11. **ANTHRAX FEATURING CHUCK D** - Bring The Noise
12. **QUEENSRYCHE** - Best I Can
13. **ENUFF Z'NUFF** - Baby Loves You
14. **FIREHOUSE** - Don't Treat Me Bad
15. **EXTREME** - Get The Funk Out
16. **SKID ROW** - Monkey Business
17. **DAN REED NETWORK** - Mix It Up
18. **ALMIGHTY** - Little Lost Sometimes
19. **DARE** - We Don't Need A Reason
20. **DESMOND CHILD** - Love On A Rooftop

METAL HAMMER READERS CHARTS ALBUMS

1. **METALLICA** - Metallica
2. **EXTREME** - Pornograffitti
3. **ANTHRAX** - Attack Of The Killer B's
4. **VARIOUS** - Purple Rainbows
5. **MARILLION** - Holidays In Eden
6. **ALICE COOPER** - Hey Stoopid
7. **VAN HALEN** - F.U.C.K.
8. **SKID ROW** - Slave To The Grind
9. **MIND FUNK** - Mind Funk
10. **BLACK CROWES** - Shake Your Money Maker
11. **CRIMSON GLORY** - Strange And Beautiful
12. **BADLANDS** - Voodoo Highway
13. **BRYAN ADAMS** - Reckless
14. **DAN REED NETWORK** - The Heat
15. **LITTLE ANGELS** - Young Gods
16. **SEPULTURA** - Arise
17. **KINGOFTHEHILL** - King Of The Hill
18. **SCREAMING JETS** - All For One
19. **LA GUNS** - Hollywood Vampires
20. **BANG TANGO** - Dancin' On Coals

METAL HAMMER EUROPEAN TOP TEN ROCK ALBUMS

1. (-) **METALLICA** - Metallica
2. (7) **EXTREME** - Pornograffitti
3. (4) **ALICE COOPER** - Hey Stoopid
4. (3) **VAN HALEN** - F.U.C.K.
5. (-) **SKID ROW** - Slave To The Grind
6. (-) **FOREIGNER** - Unusual Heat
7. (-) **DAN REED NETWORK** - The Heat
8. (10) **AC/DC** - The Razor's Edge
9. (-) **ANTHRAX** - Attack Of The Killer B's
10. (9) **QUEEN** - Innuendo

Chart based on the European Top 100 albums chart compiled by EMR/Buma/Stemra, published by Music & Media magazine.

METAL HAMMER STAFF CHARTS UK

1. **NIRVANA** - Nevermind
2. **METALLICA** - Metallica
3. **OZZY OSBOURNE** - No More Tears
4. **WIDESPREAD PANIC** - Widespread Panic
5. **BOB SEGA** - The Fire Inside
6. **THE CULT** - Ceremony
7. **BAD ENGLISH** - Backlash
8. **SOUNDGARDEN** - Badmotorfinger
9. **NUCLEAR ASSAULT** - Out Of Order
10. **TESLA** - Psychotic Supper

METAL HAMMER STAFF CHARTS ITALY

1. **METALLICA** - Metallica
2. **WIDESPREAD PANIC** - Widespread Panic
3. **BAD ENGLISH** - Backlash
4. **WOLFSBANE** - Down Fall...
5. **BANG TANGO** - Dancin' On Coals
6. **SOUNDGARDEN** - Badmotorfinger
7. **F.M.** - Takin' It To The Streets
8. **NUCLEAR ASSAULT** - Out Of Order
9. **THE CULT** - Ceremony
10. **EUROPE** - Prisoners In Paradise

METAL HAMMER STAFF CHARTS GERMANY

1. **RUSH** - Roll The Bone
2. **GAMMA RAY** - Sigh No More
3. **THE CULT** - Ceremony
4. **RICHIE SAMBORA** - Stranger In This Town
5. **RED HOT CHILI PEPPERS** - Blood Sugar Sex Magic
6. **SAVATAGE** - Street - A Rock Opera
7. **REVEREND** - Play God
8. **OZZY OSBOURNE** - No More Tears
9. **TESLA** - Psychotic Supper
10. **THUNDERHEAD** - Crime Pays

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HEY STOOPID!

Yeah you, Andy Bradshaw, seeing as you're assistant editor, this letter probably won't stand a chance of being printed, but I've just gotta criticise your review of Alice Cooper's new album.
How the f**k you can say he's become the acceptable (and made up) face of American corporate Rock, beats me!
Okay, so the album isn't in the same class as his 70's classics but it still contains some great songs that show Alice still has something new to offer. "Might As Well Be On Mars" and "Burning Our Bed" will go down as all time great ballads and "Dangerous Tonight" and "Feed My Frankenstein" classic gore rockers.
Incidentally, most of the lyrics to "Feed My Frankenstein" were penned by Zodiac Mindwarp and is supposed to be tongue in cheek. And I can easily spot the individual styles of Slash, Vai etc., on their guest appearances.
With "Wind Up Toy" Alice proves he can still come up with something of pure genius. The album is only let down by a few average songs, but it certainly is a lot better than you gave it credit for.
ALICE FAN, Humberside.

HEY STOOPID 2

Metal Hammer is quite simply the best mag around, but I've just read your review of Alice Cooper's "Hey Stoopid" and am surprised to see that you only gave it a rating of 3 - reasonable. Only reasonable - why? With Joe Satriani contributing his brilliance to most tracks, I think it deserves at least a 4! On the previous page, the musician's tip (Junkyard) say that it is "traditional Alice Cooper" whereas you appear to think that Mr Nice Guy has gone forever.
As for the Spinal Tap lyrics, come on Andy boy, what about the lyrics on "I'm Your Gun" and the last few words on "Trash" - I quote - "If my love was like a lollipop, would you lick it?" The mere fact "Feed My Frankenstein" was co-written with Zodiac Mindwarp (the original love commando and master of sleaze) should excuse this.
One thing's for certain, if Alice tours the UK I'll be there - front row - as close as I can get. He's the sexy-ist man clad in black leather I've ever seen. No one else comes close.
LYNNE M. HEAD, Hemel Hempstead, Herts

P.S. Thanks for the board game, my seven year old son thinks it's great and goes crazy when he collects ownership of any squares on Thrash Alley. Only one major drawback - you put that gorgeous picture of Alice Cooper on the back - and because of the game my son won't let me hang it on the wall!
Andy says: "Hey, Alice fan! Of course your letter will get printed! None of us is above criticism. Having said that I'm totally unrepentant about that review - you even go as far as quoting "Wind Up Toy" as testimony to the man's genius. If you read the review again you'll find that's exactly the point I was making. Oh, by the way, there's a difference between Spinal Tap and just plain naff."

HEY MAMA

Thank you for the great article on the best band around...the Mama's Boys! I saw them when they came to St. Austell and met them afterwards. Not only was it the best gig I have ever been to, but they spared time and really cared for their fans. If anyone missed seeing them this tour, catch them next time. You won't be disappointed!
Thanks lads for one hell of a gig!

CALLING ALL READERS!

Can you spare a few moments of your time? I am conducting a Rock music press survey and would be much obliged if any readers could fill in a short questionnaire on the type and frequency of purchases, opinions on content and presentation, and various aspects of the Rock press.
If you could help out, I'd be very grateful.
Please contact: S.Tyler, Music & Audio Dept, Central Library, High St, Bromley, Kent, BRI IEX -
for a copy of the survey.

YOU WOT!

I have just bought my first Yngwie J. Malmsteen Album "Marching Out". He's got to be the best H.M. guitarist yet, but what is the pronunciation of his first name please.
GARETH RICHARDS, Honiton, Devon

"Err, that's always a bit of a hard one! Something like ING VAY should sound right. Keep practising!"

WOT'S WOT?

I am just writing to ask three questions. (1) What is the difference between Thrash and Speed Metal? (2) Is Megadeth a Thrash or a Speed Metal band? (3) Which of the two, Thrash or Speed, are: Metallica, Slayer and Anthrax?
GRAHAM, Glos

James says: "Well, Thrash Metal is a lot noisier than Speed, over-all; although there isn't really much difference between the two styles. They both mean pretty much the same thing. Megadeth can come under both labels, although I'm not so sure if Dave Mustaine would agree! All the other bands you mentioned can be labelled either Thrash or Speed, but, as I'm sure you know, there's much more to them than that. After all, what's in a name anyway?"

F.U.C.K. YOU ALL!

As a Van Halen fanatic, I'd heard enough about Dave Roth's superiority over Sammy Hagar in terms of entertainment value. So naturally I was delighted with the recognition this mag gave to old Sam in the July and August issues. Firstly a superb interview with the man himself, followed by (at last) a good album review and an outstanding cover photo. And not to mention the chat with Eddie which really topped off first rate coverage all round. This was very long overdue, so how about some more of the similar in the future? Going back to the puke - inducing comparisons/contrasts between both frontmen, I, as a fan equally of each, would like to get the final word: Sammy's more of a singer, while Dave's more of a showman. While opinions may vary as to who suits VH better, I say F.U.C.K. to all you Hagar be-grudgers and whoever planted those rumours of a Roth reunion. There, that's settled.
BRIAN HOGAN, Co. Tipperary, Ireland.

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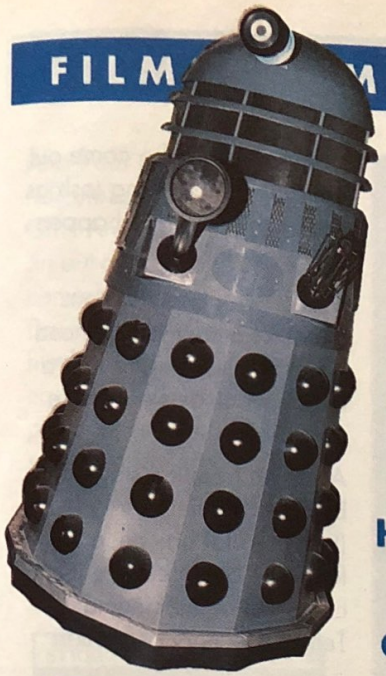
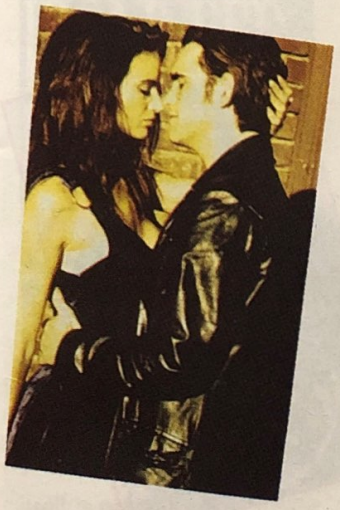


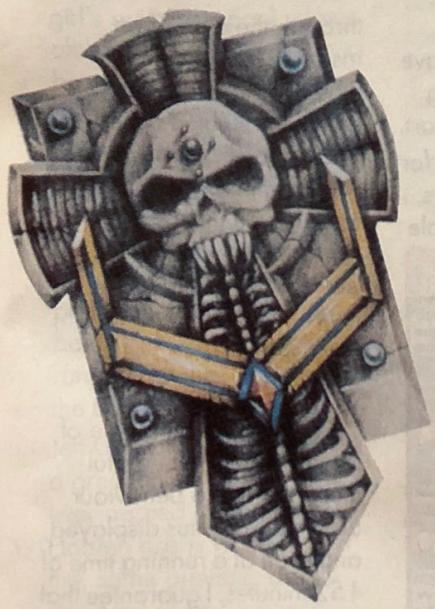
METAL MEDIA

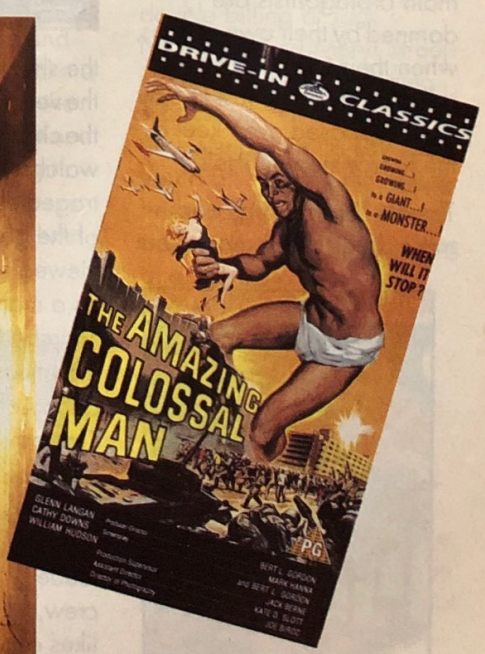
Edited by James Sherry

EIGHT OUT OF TEN ALIENS AGREE...
EARTH GIRLS ARE EASY
PG
"Jeff Goldblum and Geena Davis are out of this world."
- Steve Read, THE SUN.
Directed by JULIAN TEMPLE
Produced by TONY GARNETT

Have we got some goodies for you this time or what! Old square eyes, Howard Johnson wades through the current batch of video releases and while he's at it, also takes a look at some horribly crap but highly amusing horror films. What with all that plus hot Dr. Who news and exciting reviews and news pieces, why would you want to buy any other magazine! Get to it dudes!







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METAL MEDIA

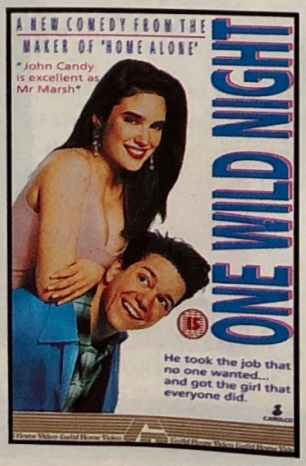
The myth about drugs perpetuates itself in the rock world just as much as it ever did. A new awareness in the Nineties? Not in the Rock 'n' Roll fraternity mate. Maybe those who live close to the edge should take a look at 'Drugstore Cowboy' (MCEG Virgin Vision) and work out for themselves when recreation develops into abomination. This is a beautifully understated work which says all it has to say through its documentary style. The camera eye acts as a passive observer and lends the movie a detached air that works perfectly because the tone of the piece is non-judgmental. There's no right-wing moralising here about the deplorable nature of young vagrants. In fact, the main protagonists are damned by their own actions, when their total and utter reliance on drugs just to stay on a supposed even keel is the horror story in itself.

There's death, drugs and more drugs in this movie, but the shock hits the viewer at the very numbness with which the characters, and hence the watcher, accept the tragedies. The death of one of the gang, Nadine, is viewed not as a tragedy, but as a major irritation in the search for more drugs and the attempt to stay one step ahead of the law. 'Drugstore Cowboy' is a very funny black comedy, with an inspiring performance from Matt Dillon as Bob Hughes, leader of the pills 'n' thrills crew, which will make the likes of me think far more about the damage that drugs can do than any po-faced right-wing MP moralising his ass off ever could.

EIGHT OUT OF TEN ALIENS AGREE..
EARTH GIRLS ARE EASY
PG
"Jeff Goldblum and Geena Davis are out of this world"
- Steve Read
THE SUN

STEP INSIDE,
YOU'RE FRIGHTFULLY WELCOME!
A SEAN S. CUNNINGHAM PRODUCTION
HOUSE 4
THE REPOSSESSION
A SEAN S. CUNNINGHAM PRODUCTION A LEWIS ABERNATHY FILM HOUSE IV
starring TERRI TREAS SCOTT BURKHOLDER MELISSA CLAYTON and WILLIAM KATT
Director of Photography JIM MATHERS Associate Producer DEBORAH HAVN-CASS
Music HARRY MANFREDINI Edited by SETH GAVIN Screenplay by GEOF MILLER & DEIRDRE HIGGINS
Produced by SEAN S. CUNNINGHAM Directed by LEWIS ABERNATHY
15

Now one muso who you could guarantee would have been 'holding' was young Wolfgang Amadeus Mozart. He may have been dead for exactly two hundred years, but he is the prime example to cite at boring old grandparents who come out with such unremitting tosh as "those things didn't happen in my day!"


A NEW COMEDY FROM THE MAKER OF "HOME ALONE"
"John Candy is excellent as Mr Marsh"
ONE WILD NIGHT
15
He took the job that no one wanted... and got the girl that everyone did.

Mozart was a prodigious talent who counterbalanced his indisputable gifts with a mischievous and excessive personality.

Adapted from the stage play by Peter Shaffer, 'Amadeus' (Braveworld) has been a favourite of mine since it first came out at the cinema. Telling the story of Mozart through the eyes of an insanely jealous, and musically inferior court composer named Salieri (played by F. Murray Abraham) is a master-stroke, bringing an intensely personal feel to the saga, the perfect counterbalance to the lavish feel of the Viennese court sets.

Tom Hulce plays the role of Mozart with a wonderful mixture of base behaviour and innate genius displayed, and even at a running time of 152 minutes, I guarantee that you'll be riveted from start to finish.

Rock 'n' Roll? Baby you ain't seen nothing yet!

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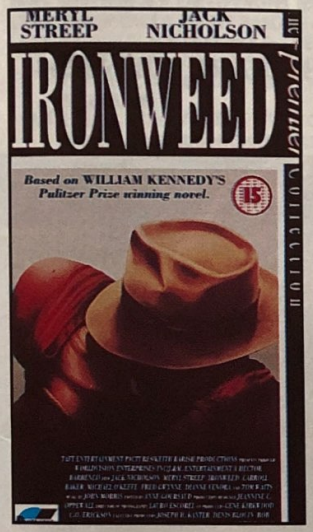
And from the sublime to the ridiculous here comes 'Earth Girls Are Easy' (Braveworld) an out-of-this-world romantic comedy starring Geena Davis and Jeff Goldblum. The film hasn't exactly harmed the careers of the two main protagonists, but it has to be said that while this is by no means a totally dismissible movie, it ain't gonna be top of your rental hit list either.

Why? 'Cos while the idea in



itself is pretty cookily funny (aliens crash-land in Valley girl's swimming pool, shave off body hair and turn out to be very cute indeed, leading to mucho adventure) there really isn't enough meat on the bone to get things really happening.

In fact, come to think about it, the above brief synopsis is pretty much all that happens, bar a few set pieces which range from the hilarious to the banal.

Jeff Goldblum happens to be a great actor, though why he ever agreed to do those shit Holsten ads is way beyond me, so he provides a high standard of performance, and he's ably abetted by Geena Davis too, but at the end of the day a craftsman is only as good as the tools you give him to work with. An enjoyable but throwaway movie!

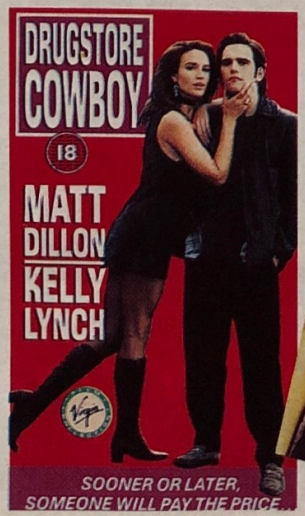
'House 4' (Medusa) meanwhile, has absolutely zilch to recommend it. Billed as a stimulating mix of classic horror and subtle comedy, the more accurate line would be "the most tedious piece of cinematic horror that anyone could have dreamed up, with about as much comedy content as an off-colour edition of Cannon And Ball. Get the picture?

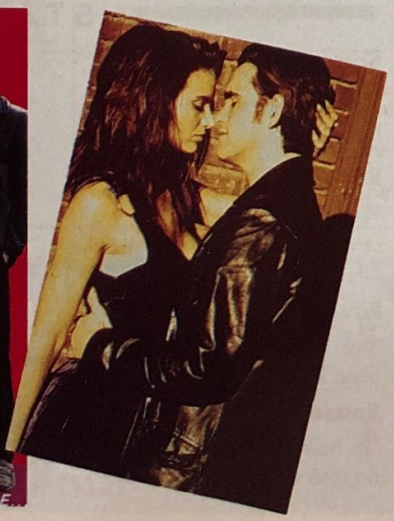
The horror of it all is the fact that anyone has been deranged enough to allow four of these blessed things to be made. Can you think of a plot more hackneyed than this one? Husband dies, wife and daughter take refuge in old family home that hubby had refused to sell.

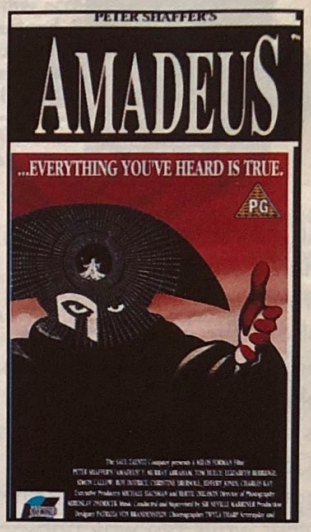
House holds a dark secret and strange happenings are about to occur.

Now this kinda deal would be pretty amusing if it was portrayed with tongue firmly rooted in cheek. However, the powers that be at 'House' decided not to play it for laughs and crack on that this is a really pant-wettingly frightening film. Wrong. This is horror at its contemptible worst.

'One Wild Night' meanwhile, is the stock schlock American teen movie at its disposable worst, a genuine rival to 'House 4' in lowest common denominator movies. What can you say about this movie that wouldn't involve litigation? Plot hardly comes into it, as lazy fantasiser Jim Dodge tries to hold down a job as night janitor in a local department store, where he meets 'beautiful heiress' (natch) Josie McClellen who has gotten locked in too. One thing doesn't lead to another and the emergence of two dim-witted burglars, supposedly to liven up proceedings, does less than zero to cut any kind of dash. It's a leaden movie where you get the impression that the actors know what the deal is, but are using the vehicle to attempt to further their own careers. 'One Wild NIght' has none of the chaotic craziness or the flash and pizzazz required to make a bubblegum movie pay the dividends, so what you end up with is a very cute girl indeed using all of her considerable assets to take







your mind off the fact that the film is full-on boring. That she nearly wins says heaps for her figure and very little for the movie itself. To be avoided at all costs!

Finally, 'Ironweed' (Braveworld) brings up back into the realms of film-making proper with a moving portrayal of two down and outs coming to terms with their pasts and presents. Now you would expect that a double billing of Jack Nicholson and Meryl Streep would guarantee a raging success and at the end of the day you'd have to say that you'd be right on the money here too. 'Ironweed' may have its faults - it's overly long and spends a lot of time labouring points, but that doesn't take away the fact that this is a well crafted movie that is well worth watching. You'd probably find that the two actors themselves wouldn't nominate 'Ironweed' as one of their best efforts, but even their worst is better than a lot of people's best. Worth a viewing on one of those cold, windy wintery nights that are fast approaching!

HOWARD JOHNSON

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METAL MEDIA

TERMINATOR 2

BIG? What the hell was Tom Hanks on about? THIS is what big in the movies is all about. Big stars, big bikes, big bikers, big effects and a bleedin' big budget to boot! Is it big on brainpower? 'Course it ain't, but then again, would we have it any other way? No way baby. Who doesn't get off on flash, bang and a whole load of wallop? This is escapist sci-fi drama, held together with Schwarzenegger's brilliantly corny one-liners and a whole load of 'seat of yer pants' action. OK, so Arnie has taken the death toll down a smidgen from his last few movies (c'mon, he's playing the good guy for chrissakes!) but he's more than compensated with enough hi-tech FX to cream all the competition.

'Terminator 2' is pretty much all flash and very little substance. Arnie has been sent back in time to protect little John Connor and has to battle against a seemingly indestructible superior Terminator who can do everything that the Big A can, only better. It's WWF wrestling taken into the sci-fi era and yeah, 'course we know what the outcome will be, but it says a hell of a lot for the spectacle that you're gripped and locked in for two hours without any trouble.

Linda Hamilton plays Connor's mother, institutionalised after her prescience of the future ahead, and it's down to the unholy trinity of mother, son and cyborg to re-write the present to safeguard the future. We're talking about the destruction of three billion people here! See what I mean about big?!

I admit it, I'm a sucker for all this OTT business. Nobody copes with the enormity of a ridiculous project like this better than the Austrian beefcake, and there is nothing better than this here flick. Producer/Director James Cameron has put together some stunning sequences, and his dreamscape nuclear destruction of America is particularly harrowing, but at the end of the day, the message is clear. Watch that screen. Vegetation never felt so good. Or so bloody big!

HOWARD JOHNSON

JUDGEMENT DAY

STARS FAVE FEAR

Scott Ian (Anthrax)

Favourite Horror Film?

'Re-Animator'

Reason Why?

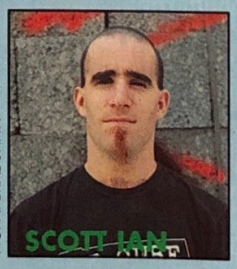
"Simply because of the amazing and repulsive visual effects!"

Favourite Horror Book?

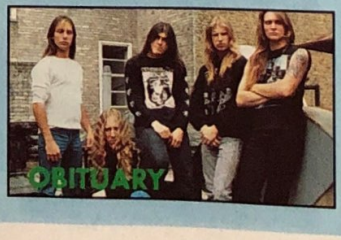
'Interview With A Vampire' (Ann Rice)

Reason Why?

"Its horrifying description of an interview with a vampire."



PIC: A. BRADSHAW



Trevor Peres (Obituary)

Favourite Horror Film?

'Evildead'

Reason Why?

"It's the sickest, evilest, most wretched, putrid film I've ever seen in my entire life!"

Favourite Horror Book?

'Misery' (Stephen King)

Reason Why?

The lady puts the writer through so much horror that it's enough to make any single human go insane. Women?"

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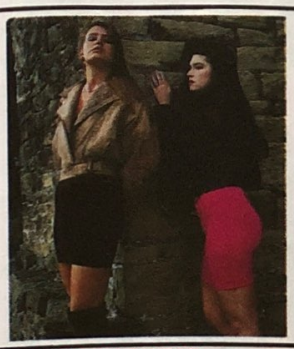

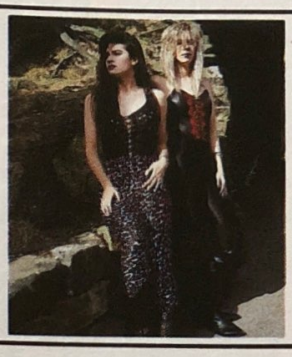

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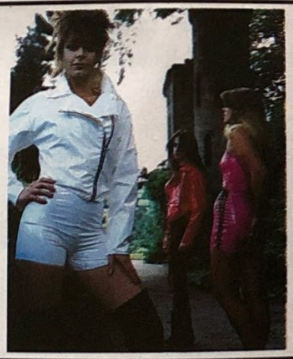

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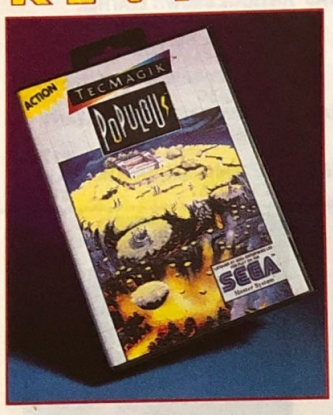
METAL MEDIA

GAME REVIEW



POPULOUS (TecMagik)

FOR: Sega Master System

SOUND: The classic Populous music accompanies the specially designed Master System intro.

Variation on game sound effects enhances the use of divine intervention, including Volcanoes and Earthquakes.

GRAPHICS: Using a combination of PC EGA and VGA, the graphics were re-drawn specifically for the Master System. Emphasis on colour definition maximises the Master System's graphic capabilities. Isometric projection was used to create the 3D style.

GAMEPLAY: An incredible 5,000 selectable worlds, a ten-fold increase on any other version of the game.

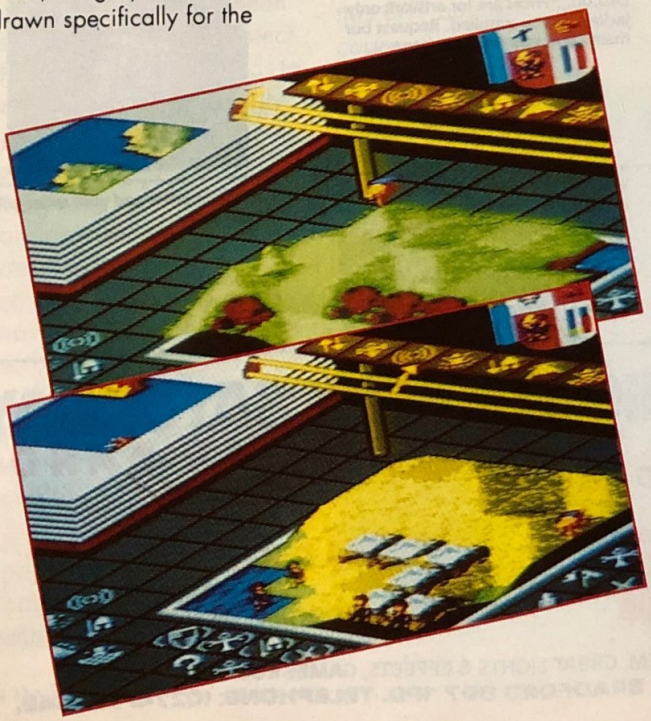
Five thousand worlds to explore! With the amount of thought and patience that must have gone into this game to create that, how could it possibly be bad. And how could it possibly get boring?

Already holding twenty-two European awards for originality, strategy and innovation among other things, 'Populous' has to be the game of the year (if not the decade!).

Basically, 'Populous' offers you the chance to become the absolute ruler of the universe, whilst you go about conquering as many worlds as possible, defeating the evil god's followers and their settlements.

Highly imaginative and engrossing, just make sure you've got the patience to read the rulebook!

JAMES SHERRY



D-ROK 'Oblivion' (Warhammer)

As reported in Metal Media a couple of issues ago, the people at Games Workshop have started up their own Metal label, titled Warhammer Records; named after one of their more popular games.

Already famous for their work with Bolt Thrower and various other Metal acts, it was only a matter of time before they were to get the ball rolling and start up a label, the Games Workshop way.

And what we have here is their first release, in the shape of a D-Rok album.

Obviously the artwork and packaging cannot be faulted and is up to, if not above, the expected G.W. standards. But the main question is, what's the music like? Well, it doesn't exactly cover any new ground, but for what it is, it's a hard hitting, strict and precise Metal/Rock album, with a distinctive British sound.

With the current mixing of styles, basic Metal is becoming harder and harder to find; if you feel you've been starved, then this should fill you right up.

Games Workshop have also offered us a rather nice little competition, for us to offer to you.

We have:

Five signed white labels of the album.

Five D-Rok shirts.

Five Warhammer Games.

So, just answer the one very simple question and ring our Competition Line on 0839 111 702. Calls are charged at 36p per minute cheap rate. 48p at all other times.

Now the question: What was the name of the Bolt Thrower album that featured Games Workshop artwork?

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There's no disputing the fact that Tom Baker is definitely THE Dr. Who. He's the one the that people relate to; he's the face.

suppose I'm biased really because, as with other people my age, Tom Baker was the Doctor that I grew up with. For some it was Jon Pertwee and for the Sixties kids it was William Hartnell and Patrick Troughton.

Everyone has their favourite Doctor and favourite monsters that had them quaking under their pillows or behind their sofas!

One thing's for sure though, although the actual series may not have been on TV for a couple of years now, Dr. Who survives and the fight to get it back for a new series still continues.

Recently released is a video titled 'Just Who On Earth Is Tom Baker' (Reeltime Pictures) which, shot on location around Tom's home village, tries to get to know the often reclusive and widely eccentric character that played the most famous Doctor yet. There's something strangely mysterious and appealing about Tom's personality, one that shares many similarities with his part in Dr. Who. At times, it almost felt as though he was simply playing himself!

Although all has been fairly quiet on the Dr. Who front over the last year, with the release of this video and the 'Behind The Sofa' exhibition in London, public and press interest has been rising for everyone's favourite time traveller.

Hordes of Dr. Who fans turned up at the The Crypt in St. Martins In The Field recently to meet their hero, Tom, and to purchase a copy of the video, complete with Tom's signature. Tom (unfortunately not dressed up in the full Doctor kit) although looking somewhat older, still oozes as much character and wit as before. His popularity was proved by the sheer numbers that turned up to greet him.

Obviously the day would not have been complete without a few Daleks on display, and even motionless, they still look as menacing as ever. Dr. Who's mechanical dog friend K9 also made an appearance, as he trundled around, bumping into people!

Even if Dr. Who never makes it back onto screen, this cult BBC series will never lose its hardcore following. I just wish the BBC would get some bloody repeats aired!

So, for those of you out there who don't want to see Dr. Who disappear from the TV, keep the pressure up and write to Mr Peter Cregeen, Head Of Drama Series, BBC TV Centre, Wood Lane, London, W12, to keep the interest going before it's all too late!

JAMES SHERRY

NEWS

Marvel's Doctor Who magazine is, for most, the Time Lords bible. Published monthly, it's a full colour romp through the current and past Dr. Who worlds. It's packed with enough information to keep any Whovian's brain ticking over, whilst keeping a serious mood throughout, it doesn't take itself too seriously and isn't afraid to have a bit of a laugh at the Doctor's expense. An interesting read for fanatics and newcomers alike.

Also recently issued is this year's Doctor Who Year Book. Again from the people at Marvel, it comes complete with stories, cartoons, facts and figures. Plus an informative look at every story and season, pin- pointing various important Doctor Who progressions and news stories.

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METAL MEDIA

CULT CLASSICS

Exhumed from the tomb! Hendring Video, a subsidiary of Castle Communications which has had considerable success raiding the Rock vaults, have now delved into the murky past of B-movie horror films hoping to turn up some more gems. The first five films to be released in a set of ten have now hit the video stores and shock waves have been registered around the world! Monsters are here, run for the hills!

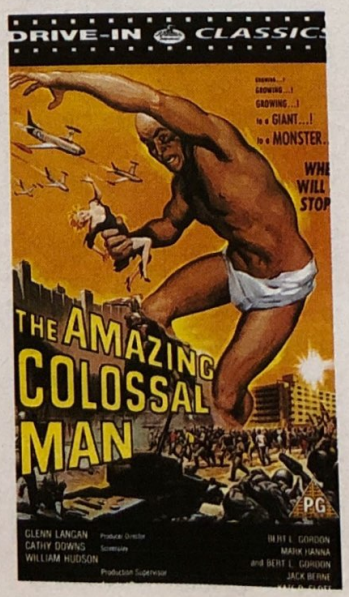
It really depends how you view these movies as to whether you consider them worthwhile viewing or not. Technically they obviously can't hold a candle to the high-tech, bright lights, big explosion horror movies that you get down at yer local Gaumont these days. But if it's curios you want, then this is the place to come.

Looking at the early attempts at horror today would lead you to the conclusion that the general view that was allowed to be seen was tame to say the least.

Exploitationist they may have been insofar as the movies pandered to a general yearning for schlock horror sensationalism, but really the overwhelming feeling is that the stuff that was designed to horrify was in fact pretty tame fare.

Now that's not to say that it can't be fun to watch these hoary horrors. Granted, the old fuel-injection of alcoholic beverage would probably aid your appreciation, but at the end of the day there's fun to be had all down the line.

Hey, how could you go wrong with the story of an army colonel caught in a plutonium explosion which causes him to grow at a rate of ten feet a day!? "What, all parts of him?" I hear you girlies screaming. Well we never do get to know that much, but all the same 'The Amazing Colossal Man' is sci-fi fare with large men running rampant in Las Vegas! And I thought the Chippendales were from L.A.!



'I Was A Teenage Frankenstein' shouldn't surprise too many of you who know me, but you didn't know that the movie update on the Frankenstein theme is quite appallingly brilliant. Plot too thin to mention, effects too tacky to scare, this turns out to be a jolly romp through mangled mutations, over-nosey secretaries and a very nasty end being fed to a crocodile! Your kinda movie? Don't I just know it!

'How To Make A Monster' proclaims it will "scare the living yell" out of you, and of course it doesn't. However, it's again an entertaining insight into plumbing the depths of B-moviedom Hypnosis, a make-up artist spurned by a film studio and a lot of tack make up the ingredients here. Good at being bad the verdict.

My personal fave has to be 'The Undead', a tale of call-girls, witchcraft and the devil himself, all rolled up with the dabblings of a psychiatrist who doesn't realise what he's gotten himself into until it's too late. Lots of American interpretation of what medieval times were like lends a bit of comic relief (unintentional though it may be!) and the addition of a mad grave-digger ensures hours of constant mirth.

Finally, 'The Day The World Ended' is well worthy for a full hoot. Set in 1970, the holocaust has already arrived (pessimistic sods, weren't they?) and the only surviving members of humanity are a right motley crew (no,not Vince and the boys, but you know what I mean!) who have to learn to live with each other and battle the mutant form that has taken immense power from the nuclear blast. Tacky, but fun, and all the more hilarious for the typically bad monster costume!

Fun nights for Fangoria fetishists!

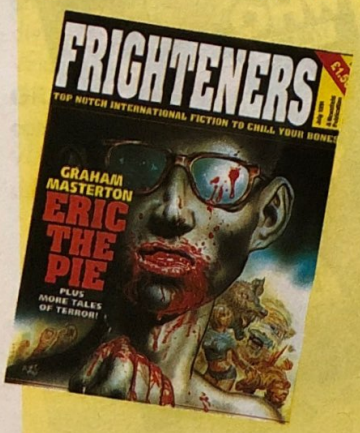
WIN A SET OF ALL FIVE CULT CLASSICS!

Yep, as per normal we've got even more ridiculously good prizes to give away. Now, we have two sets of the films you've just read about and all you have to do is finish of the phrase below and ring it into our Metal Hammer Competition Line on 0839 111 702. Calls are charged at 36p per minute cheap rate. 48p all other times.

I noticed my bother was turning into a teenage Frankenstein when he started.....

HOWARD JOHNSON

NEWS



Newsfield Publications (the publishers of Fear magazine) have run into trouble recently over the contents of its latest release, 'Frighteners'. This brand new, short story magazine was withdrawn from the shops, after legal advice over a story titled 'Eric The Pie'. Written by Graham Masterton it features a scene describing a calf being eaten and raped at the same time. Sounds great to me, but obviously not to everyone else! Graham defends the story by saying that's "No more disturbing than the meat counter at Sainsbury's!". As the magazine's no longer on sale in the shops, it can only be obtained by mail-order from the following address. Newsfield, Case Mill, Temeside, Ludlow, Shropshire, SY8 1JW, for the price of £1.50. Check it out!

JAMES SHERRY

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PERSONAL

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MALE 18 seeks company for gigs etc. Into all metal and thrash. Merseyside area. Please send photo to Box No 324.

FEMALE 23 into Metallica, Crimson Glory etc... seeks fellow metal maniac for gigs (NW, Fylde, Preston area). Also anyone anywhere for correspondence. Box No 325.

FEMALE 20 intomost HM/HR not thrash, seeks friends M/F for pubs, gigs and parties. Aberdeen area. Box No 326.

DONINGTON 1991 hi **SCOTT WHEELER** and **REEDY** of Ipswich. Please contact me, Leanne of Wales. Box No 327.

FEMALE ATTRACTIVE, intelligent, straight,5'9, not shy/lonely, seeks M/f friends for gigs etc. 30+ S/SW England. Pen friends, any age, anywhere. Photos appreciated. Box No 322.

TWO L.A. DUDES met **NIKI** (blondish curly hair, clutching bikers jacket- not a chick!) at Donington.
Tall guy held me during 'ryche, 'Crue, Metallica, dying to contact you. 19 Standing Stone Walk, Dunfermline, Fife Scotland.

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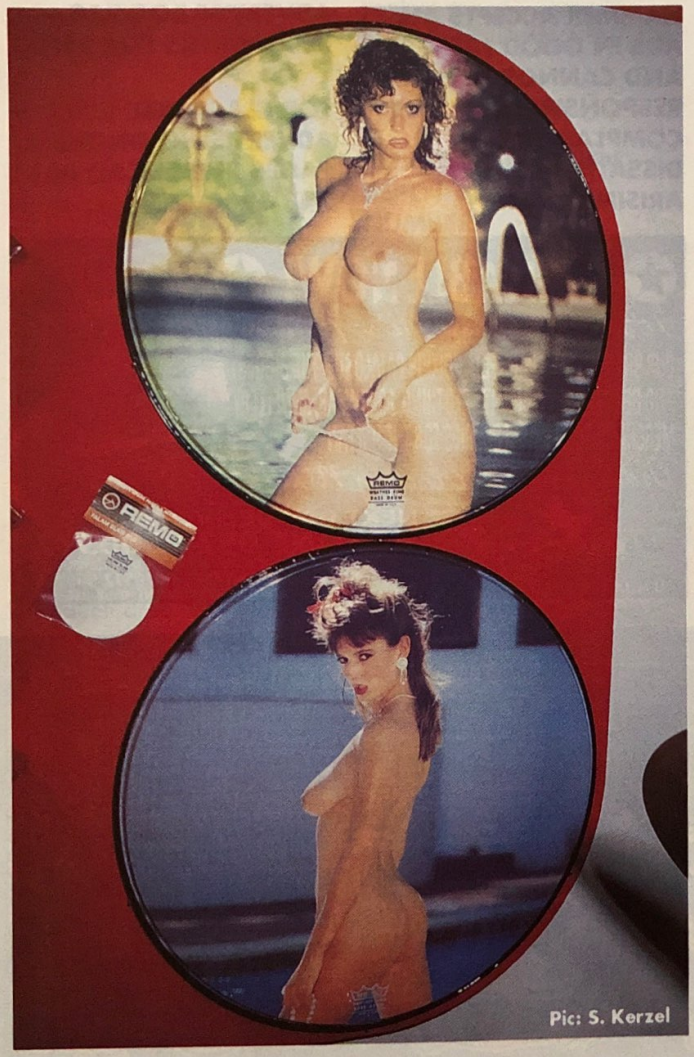
The Latest from the Heavy Metal Technical Front



Remo

Oh dear... You may have noticed in our last issue that the hottest pic of the whole magazine was left out! And as we went to great lengths to explain how Remo have devoted themselves to the beautification of the drum kit we now of course don't want to deny you a look at Remo's sensationally shaped bassdrum skins. But that's not all: Combining its unique drumheads and Quadura coverings with advanced computer imaging technology, Remo are now offering custom graphics for bass drumheads. School, band or company logos, design motifs, special graphics and even photographic images can now be reproduced in full colour directly onto Remo's drumheads. Any of the images can be taken from camera- ready artwork, photoprints or transparencies.

"The graphic capabilities we've developed are really exciting for many of our customers," says Remo Belli, president of the North Hollywood-based company. "You can personalise your bass drums with any variety of graphic designs. Remo's Custom Graphics are laminated within the Quadura covering or drumhead material," Belli says, adding that they are not external patches or decals.

For further information:
Remo Europe
21 Essex Road
Enfield, London EN2 6TZ
England
Tel: 081 367 9555

Yamaha

A streamlined shape, fashionable features, optimum playability and a diverse rock sound are the distinctive features of the starter models from the RGX series by Yamaha. The guitars from the RGX series offer amazing features at unbelievable prices:

- player-friendly cutaways
- nicely shaped neck joint
- adaptable string lock
- RM Std tremolo (Floyd license)
- alder body and maple neck
- precision diacast tuning machines
- angles headstock with locking nut

The RGX models 321FP and 121FP offer an unusual visual feature: underneath their transparent pickguard you can mount a picture of your choice!

For further information:
Yamaha U.K.
Sherbourne Drive
Tilbrook
Milton Keynes MK7 8BL
Tel: 0908 366700

Steve Lynch Clinics

Under the banner 'An Education with Steve Lynch and Crate', the string master is going to visit Europe with his workshop tour in order to teach us some tricks on the fretboard. Many of you will remember that last year Steve made the hearts of European musicians beat faster. First of all a few hard facts on the subject of Steve Lynch:

After touring continuously in the mid Seventies, Steve went to GIT in 1977 and graduated in 1979 with 'Student Of The Year' and 'Student Most Likely to Succeed' awards. Following his success at GIT Steve wrote an instrumental book on his distinctive two-handed technique, having since published Volumes II and III.

Steve went on to form Autograph in 1979 touring with bands such as Van Halen, Heart, Aerosmith, Mötley Crüe and Bryan Adams to name but a few.

Steve is highly experienced as an instructor. He frequently gives seminars at GIT, Dick Grove School of Music and UCLA. He has completed over 160 seminars for St. Louis Music, the manufacturers of Crate and Ampeg amplifiers, and is now to come to Europe to help guitarists reach their highest level of musical potential. Here are the dates for the U.K.:

23.09.91 Newcastle - Cairn Hotel, Jesmond 7.00 pm
24.09.91 Manchester - Rock World, Oxford St. 8.00 pm
25.09.91 Cardiff - Bogiez Nightclub 8.00 pm
26.09.91 Birmingham - Edwards Nightclub 8.00 pm
28.09.91 London - The Rock Garden 1.00 pm

For further information:
Bluebridge Music Ltd.
3/5 Fourth Avenue, Halstead
Essex, England CO9 2SY
Tel: 0787 475325

ESP

Every guitarist knows that ESP guitars are in a class of their own - which is the reason why numerous stars the world over won't be seen dead on stage without an ESP. However, the rumour persists that the axes our guitar heroes use are custom-made and that your local music shop around the corner offers only the very basic version.

And this is definitely not the case! ESP wish to point out that currently the original Queensrÿche and Metallica ESP's which could be witnessed in action during this year's summer festivals are freely available with the same pick-ups and identical features - good old ESP!

For further information:
ESP U.K.
Selectron Ltd.
Unit B3
Springhead Enterprise Park
Springhead Road, Gravesend
Kent, DA11 8HD
Tel: 0474 320445

Denmark
Super Sound
Skindergade 27
1159 Copenhagen
Tel.033/325088

Norway
Guitar Workshop A/S
Dronningensgt. 25
0154 Oslo 1
Tel.02/425445

Sweden
Englund Music AB
Elsa Brandströms gata 201
Hägersten
Stockholm
Tel.08/970920

Finland
Kitarapaja
Kirjatyöntekijänkatu 4
00170 Helsinki
Tel.90/135195

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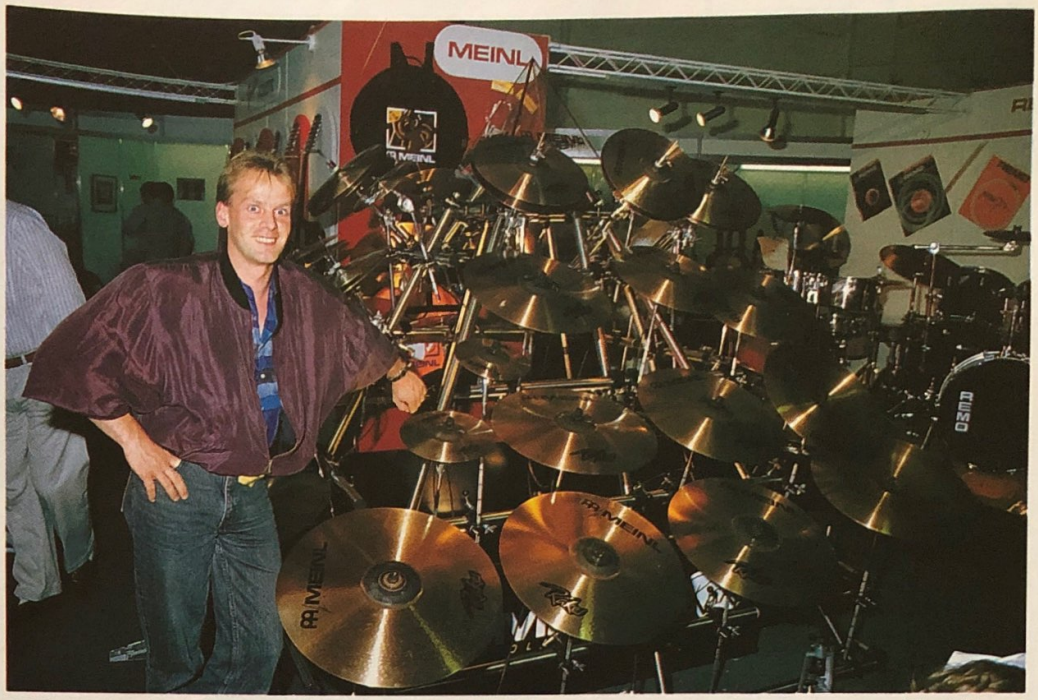
Kitty Hawk

As soon as the summer is over Kitty Hawk really make a go for it by releasing three novelties:
Although the colours black, red, white and purple already make for some rather striking outfits, the Kitty Hawk speakers and combos are now available in even more eye-catching colours - or have you ever seen a tower in a hot turquoise? No?
Well, then it's about time you gave Kitty Hawk a call. According to reliable sources the company is reputed to have some even more gaudy colours in stock. Or if you wish you can of course order your Kitty Hawk amp in a luxury wooden case (see pic).
And just as brand-new is the new MIDI foot controller with 100 programmes and programmable returns. Most good retailers should stock these.
The revised Quattro preamp offers additional master volume controls for the hot overdrive. A real killer for your rack.

For further information:
Kitty Hawk UK
Postfach 65
5241 Gebhardshain
Germany
Tel: 010 49 2662 6863



Pic: S. Kerzel

Meinl

Meinl, Cymbal Manufacturer, promoted their new Raker cymbal line at the London music fair. The new stuff was proudly presented by their product manager Stefan Hänisch. Watch out for Meinl!

For further information:
UK
Arbiter
Wilberforce Road, West Hendon
London NW9 6AX, Tel.081/2021199

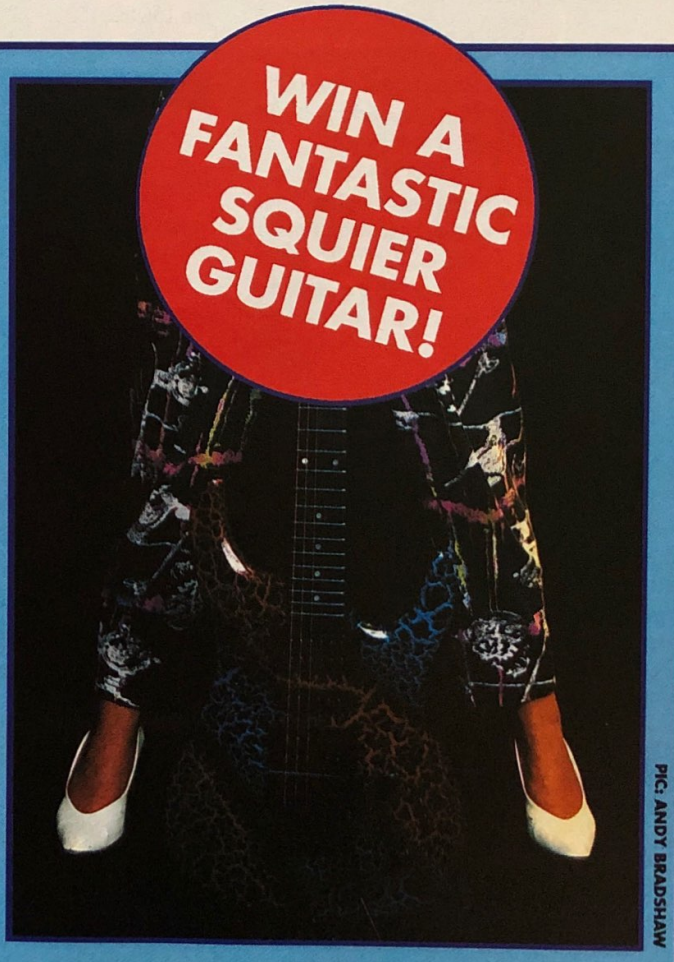
What's the passport to rockin' pleasure? A glamorous, humbucking, note busting, string bending...GUITAR!

Whether you're posing in front of a bedroom mirror, or stepping out on stage at Donington Festival, an electric glossy guitar is still the most exciting instrument in rock.
Now we offer you the chance to win a FREE guitar to set you on the road to stardom!
Custom built for metal maniacs, the **Squier Guitar** is the ideal axe for all you budding Yngwie Malmsteens. And we have one to give away to a lucky Metal Hammer reader. The Squier is a type of heavy metal Fender Stratocaster. In an eye-catching blue-red finish, the guitar is fitted with Humbucking pick-ups, and a Floyd Rose tremolo arm. It has all the power and attack you need.
All you have to do to win this super guitar is answer the following three questions and complete the tie breaker.

1. What kind of pick ups are fitted to the Squier guitar?
2. Name Iron Maiden's two guitarists
3. Which member of Bon Jovi has just released a solo album?

Tie breaker: Complete the following sentence in no more than 15 words.
"A Squier guitar could change my life, because..."

Send entries on postcards please to: Squier Guitar Contest, Metal Hammer, 134B King Street, Hammersmith, London ORQ
Closing date for entries October 21, 1991
The best correct entry will be judged the winner. The Editor's decision is final. No correspondence can be entered.



PIC: ANDY BRADSHAW

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Laney

Stereo Combos

If you go to the rehearsal room don't forget your combo; this slightly altered quote - originally by Nietzsche and on the subject of women and whips - states no more than the obvious for any active musician. And since a large number of metalheads don't have combos but 4 x 12" stacks the cumbersome lugging about of equipment may not always be necessary. However, for some weeks now a number of manufacturers have come up with combos which don't just offer clean or distorted sounds but also come complete with a built-in chorus. Like for example Laney: three combos, the L50SC, the L100SC and the PL100SC, are the stuff that a guitarist's sonic dreams are made of. And what is more, the L100SC and its big brother, the PL100SC, are equipped with a stereo chorus. And once you've listened to this sound combined with the distortion of your choice you understand why the chorus happens to be one of the most popular guitar effects.

The three new chorus combos combine well-tried Laney features with a beautiful sound and solid workmanship. The surface of the case/cabinet is covered with a strong material and each angle of the combo is protected by a strong plastic covering. There is a well-tried and tour-worthy strong metal grille which shelters the built-in HIIH speakers and can easily survive even the stressful day-to-day routine of a tour. A lot of thought has obviously gone into the location of carrying belts and controls which have positioned in such a way that they do not interfere with transport and the technical innards are ensured a long life-span. The front plate has been arranged in a way which makes it easy for any guitarist to operate them. The white lettering on black background is legible even in bad lighting conditions. While the case of the L50SC is closed all the way round the other two combos have an open back to house cables and accessories during transport.

The L50SC

With a full 50 watt performance released through a 12" HIIH speaker, the L50SC, the baby among the chorus combos, makes a guitarist prick up his ears. It offers a clean or distorted sound which can each be adjusted according to your own individual taste by means of the controls; Normal Gain, Gain, Level, Bass, Middle, Treble, Reverb and Master Volume (from left to right). The Level control also has a switch which can be used to change from a clean to a distorted sound. Of course these and the reverb can also be operated via the corresponding foot switch. The two chorus controls, Depth and Rate, which adjust the strength and the depth of the chorus effect are located on the far right-hand side. The Depth poti contains another switch by means of which the chorus can be

activated manually. Power switch, send and return sockets for the effects as well as the headphone jack are located on the back of the L50SC.

The L100SC

Compared to the L50SC the L100SC comes in a wider case - which is hardly surprising considering that it houses two 10" HIIH speakers and has a 100 watt performance. With this kind of power and the speakers the

stereo chorus really comes into its own. Never mind whether clean or distorted - just stand back a few metres and listen to the sound of the chorus suspended in mid-air. Phenomenal! Controls and overall appearance of the L100SC are identical to the L50SC, the only difference being the headphone jack which is, along with to the technical make-up of this combo, stereo.

The PL100SC

Two separate channels, a 100 watt

performance and two deafening 12" speakers (courtesy of HIIH) emphasise the top position which this amp holds among the Laney stereo combos. Although the back of the amp is open (as is the case with the L100SC) its speakers produce more sound pressure than the smaller ones.

The Sound

The number of different sounds that can be achieved with each of the three combos is remarkable. Although one instinctively tends to use the chorus sounds the clean or distorted sounds are just as brilliant, even without the chorus effect. Especially the two larger combos can produce a pressure which should delight any metal fan. The controls work easily and effectively. Reverb fans will also be happy. All three combos have a clean-sounding reverb which does not spoil the basic sound even at level 10. And then of course there is the push- pull control on the chorus switch. The stereo sound increases and seems to come at you from all sides. It just floats and floats and floats... Without this amazing effect the dry sound of the combo seems almost dull and without expression - but this is just aural deception. And what is more, you'll find all three combos incredibly good value for money.

Summary

If you go to the rehearsal room don't forget the Laney!

STEFAN KERZEL

Laney Electronics Ltd.
Tel: 0384 633903 or 633821
Fax: 0384 639186

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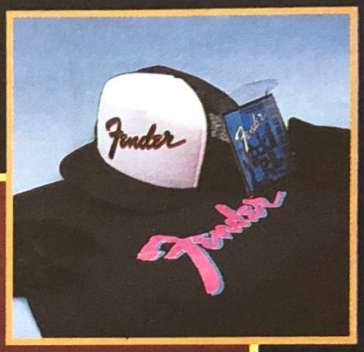
HOT STUFF



SQUIER HM MODELS AVAILABLE FROM £220 INCLUDING VAT.

Squiers new heavy metal series by Fender, takes rock guitar design to the limit. High power pick-ups, exotic paint finishes, killer looks and Floyd rose trems are just some of the features you'll find jampacked into these hot new models developed especially for the heavy metal player utilizing Fender knowhow and professional players input.

What other guitars can offer you all this and value for money?

Fender the king of rock and roll is now destined to rule heavy metal.

Buy a new Squier HM guitar or bass from your local Fender dealer and you'll receive a free Fender gig pack containing a spare set of strings, T-shirt and a baseball cap.

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LAYING DOWN THE LAW

Confused? Not quite sure who to turn to? Well, leave" the poor Samaritans alone because your band problems can be answered with Metal Hammer's very own advice column, Laying Down The Law. Top music biz lawyer John Giacobbi from Entertainment Law Associates, in association with Metal Hammer, has the answers. Send those questions to Metal Hammer, Laying Down The Law, 134b King Street, Hammersmith, London, W6 ORQ

DARK HERESY, from Surrey
Is it worthwhile sending demo tapes to management companies rather than record companies?

"Yes, as the better management companies are generally speaking in a superior position to procure deals with record companies and/or publishers. In this regard I would suggest that you approach, in the main, established management companies with good artist rosters, as these companies are likely to have far better contacts with the 'labels' and will also tend to be more reliable. If you are to send out tapes, I would advise that you keep an accurate record of where and when you wrote or recorded your songs in order to protect your ownership (e.g. posting your tape to your lawyermanager and having them keep it in the sealed envelope)."

DIESEL, from Newcastle Upon Tyne
What is the usual percentage breakdown between band members on publishing deals, if all members contribute to songwriting in some degree?
"As a rule of thumb, if everyone contributes to the writing of a song then the publishings should be divided equally between all the members of the band. However, quite often this will not be the case: in particular where only one or two of the band members write the songs (e.g. Lennon and McCartney) in which case the writers will claim all or the lions share of the song.

Another way of dividing up publishing royalties is to allocate half the royalties to the lyric writer or writers, and the other half to those responsible for the musical score. How this affects individual bands will obviously depend on the respective roles of the band members in writing the lyrics and the music."

WHITE LIES, from West Yorkshire
Many bands sell demo tapes at their gigs and probably the great majority have one or more cover versions on them and a great majority probably pay no royalties for their use. Considering the copyright legislation again, whilst these tapes are commercially available, owing to their limited sales potential, what is the position regarding mechanical royalty payments?

"Strictly speaking, in order to manufacture and sell records you require a license from the MCPS, which in the case of small independent labels will generally be what is known as an AP2A agreement. However, as we all know, touring provides lots of opportunities for 'black market' sales, the less said about which the better!"

DANGER, from Glasgow
We are currently using our own form of pre-gig contract, stating venue, playing times, rates etc. Is this a good idea and is it legally binding?

"My answer to this question is 'yes' but subject to two important provisos: firstly the wording must be correct, and secondly the contract must obviously be signed or ratified in some way by the venue's management. If you wish to send a copy of your own pre-gig contract to Metal Hammer, I shall gladly check it for you."

STATE OF SHOCK, from Newcastle
What are the P.R.S. rates for national radio?

"The rates for the P.R.S. royalties for radio and television play are governed by 'blanket' agreements between the P.R.S. and the BBC and also the P.R.S. and the ILR and IBA. The formulae for computing such royalties are complicated, and the cash value of each play will vary accordingly from year to year. However, as an indication, the following are the cash values from July - Dec 1990 of three minutes of radio play (i.e. the average length of a single). Radio 1 £40.53, Radio 2 £40.53, BBC television £211.95, ITV £291.65, Capitol Radio £6.52, Devonair £0.28. As you can see the cash value of each play varies widely according to the size of the audience."

WICKED RICH, from Bedford
What is the best way to gain a support with a fairly well known band, for a tour?

"I would suggest obtaining lists from well known tour promoters as to which tours they have coming up over the months ahead, which will then enable you to approach such promoters or the relevant band's management with your proposal to play as support."

John Giacobbi represents Entertainment Law Associates Ltd.

Please note that whilst it is out sincere intention to offer sound and pragmatic business and legal advice, the obvious confines of replying to your letters in the foregoing manner means that we can only give our readers general guidance; in legal and/or business matters, it is imperative to seek full and detailed legal advice from a lawyer specialising in entertainment law. Accordingly, Metal Hammer/Rock Team Publishing And Productions Ltd. and Entertainment Law Associates Ltd., cannot accept any form of liability or responsibility for reliance on the contents of this column.

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Business Affairs & Management Consultants to the Entertainment Industry

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PICS: ANDY BRADSHAW

ANOTHER EXCLUSIVE METAL HAMMER CONTEST

The Prize - 4 Pairs of Superb American Hi-Fi Speakers!

How hi is your fi? Does your home stereo system sound like a pair of sand filled socks? What you need is the magic of Cerwin-Vega.

The name sounds like a wizard from 'Star Wars', and indeed wizardry is the word for the quality of these hi-fi stereo speakers made by a famous American company.

We have FOUR PAIRS of fabulous CERWIN VEGA speakers, together worth over a thousand pounds, to give away!

Hailed as America's loudest loudspeakers, the makers claim they can "kill the neighbour's cat at fifty paces." and match the finest reggae 'wardrobes'! They also state that Cerwin Vega speakers make the 1812 Overture sound like live cannon fire. But, more importantly, they deliver rock records at maximum power. These speakers are loud, exciting and incredible value for money.

Now available through dealers in the U.K., satisfied customers for the speakers include the Rolling Stones and the studios that made the Star Wars films!

From Cerwin-Vega's range of hi-fi speakers we are offering one pair of AT-100 400 watt speakers, one pair of AT-40 125 watt speakers, one pair of AT-20 100 watt speakers, and a pair of the latest L7 75 watts speakers. All the speakers feature dome tweeters, and metal-friendly woofers, guaranteed to knock out your neighbours!

HOW TO ENTER

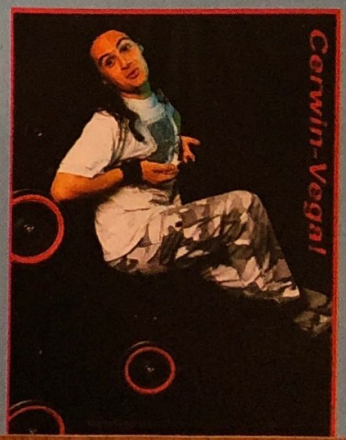
To win a pair all you have to do is answer correctly the following three questions and complete the tie breaker.

1. Who wrote the 1812 Overture?
2. Where in London is Speakers' Corner?
3. True or false. A woofer is (a) a pit bull terrier, or (b) part of a loud speaker.

Tie breaker: Complete in no more than 15 words this sentence:
"I need the power of Cerwin Vega because..."

Entries on postcards to Speaker Contest, C/o Metal Hammer, 134b King Street, Hammersmith, London W6 ORQ. The four best correct entries will be judged the winners. The Editor's decision is final.

Closing date: October 21, 1991



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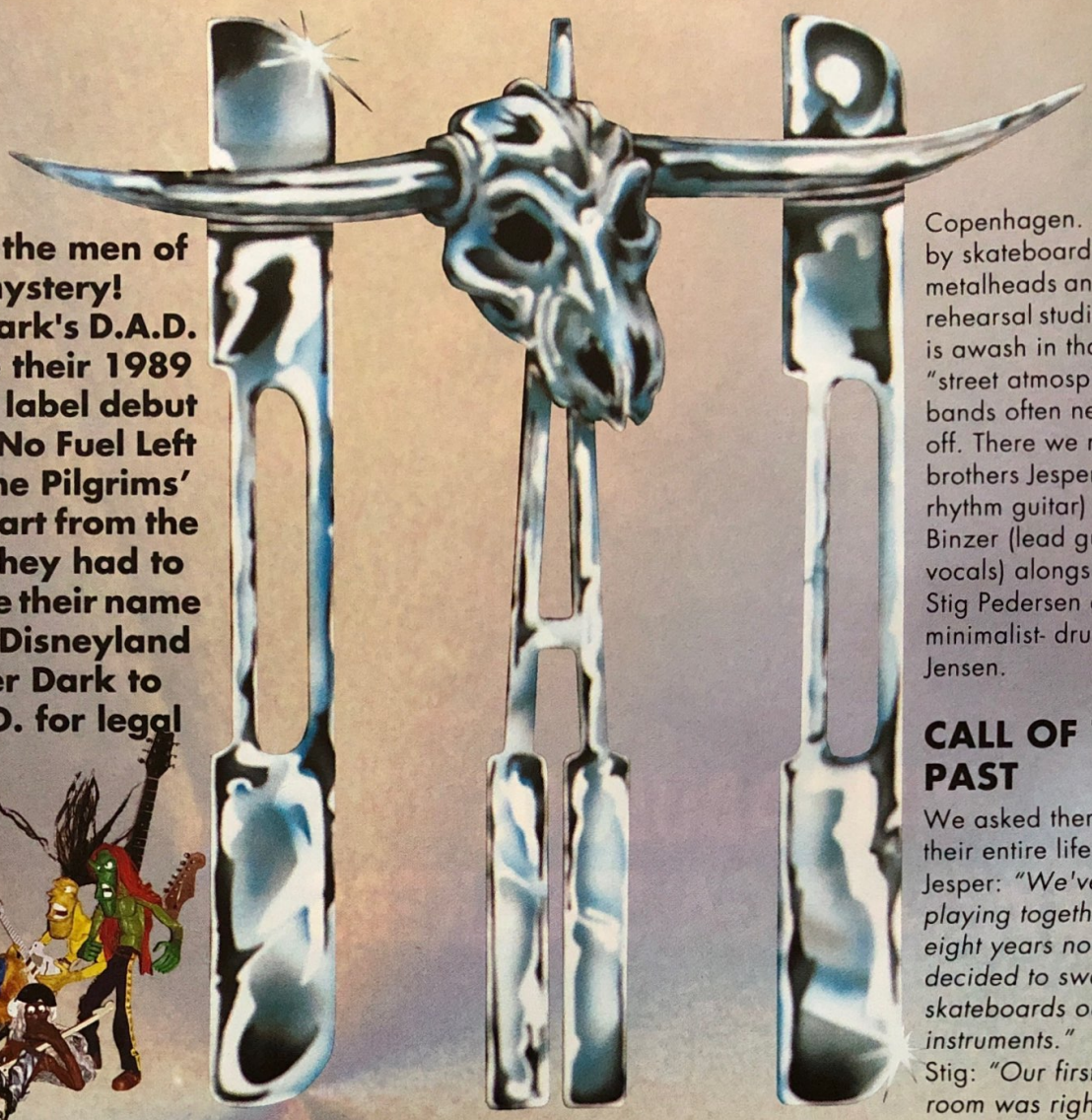

COPENHAGEN AFTER DARK

Meet the men of mystery! Denmark's D.A.D. made their 1989 major label debut with 'No Fuel Left For The Pilgrims' but apart from the fact they had to change their name from Disneyland After Dark to D.A.D. for legal reasons, their story has been an enigma wrapped in a riddle. Who are they are? Why are we talking about them? Well, there's a fascinating answer to these baffling questions. Let's see if we can find it.

pics.: Staude

Intensive research by our trained investigator now reveals - 'No Fuel Left For The Pilgrims' wasn't D.A.D.'s first album! 'Call Of The Wild' came out in 1986 and 'Draws A Circle' appeared in '87.

These two albums were, in the main, only available on import, but those who got their hands on a copy were not disappointed.

Since then those two albums have gone Gold in Denmark (but only Wooden in Borneo). But the drama doesn't stop there. Now, it seems, D.A.D. have helped to start the ridiculous new genre of Country or Cow Punk.

It's now almost a year since D.A.D. were on the road promoting the new album and plans are afoot for a newie.

They've taken more time - they only took forty- five days for the last album. (We hope you find all these precise details riveting). They're recording it once again at Medley Studios, Copenhagen. Surrounded by skateboarding metalheads and a throng of rehearsal studios, the studio is awash in that kind of "street atmosphere" that bands often need to feed off. There we met the brothers Jesper (vocals and rhythm guitar) and Jacob Binzer (lead guitar and vocals) alongside bassist Stig Pedersen and minimalist- drummer Peter Jensen.

CALL OF THE PAST

We asked them to explain their entire life history.

Jesper: *"We've been playing together for about eight years now, since we decided to swap our skateboards out for instruments."*

Stig: *"Our first rehearsal room was right beside a rehabilitation clinic for junkies. That was a lot of fun, I tell ya! After practising for two years we landed support slots for people like John Cale, Lords Of The New Church, Gun Club and Los Lobos."*

Jacob: *"And that was all without a record contract. We spent a lot of time looking for the right deal because we knew that only an Indie label would give us what we were looking for. We already had a pretty solid fan base by then who watched every move we made."*

Jesper: *"In 1985 we finally signed a deal and a bit after that we released our first piece of vinyl. It was a mini-EP that had 'Standing On Never Never',*

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'Marlboro Man' and 'Up, Up Over The Mountain Top' on it. ('Marlboro Man' was also to be found on their first real album) Then we recorded our first two albums for Medley records and then we signed a world-wide deal with Warners."

Stig: "When we signed the deal we also had to sign a bit that said we'd never use the 'Disneyland' bit again in our songs or name."

Looking back, how do you see your old stuff now? Were your songs just experiments or were they really reflections of what you felt about your surroundings, like all artists try to make out their songs are?

Jesper: "Our songs were a reflection of what was going on in the Copenhagen music scene. We were playing our kind of Cow-Punk whilst all the other Copenhagen bands were playing that Goth stuff. You know, all that dark, depressing stuff with thumping drums and shrieking voices. Every weekend they'd drone along with that garbage so we decided to bring some fun and humour fun to the scene."

Jacob: "Right! That was about the time that we started laughing onstage!"

LYRICAL POINT OF VIEW

'No Fuel Left For The Pilgrims' saw you leaning a bit more towards the Hard Rock end of things, but with the new album it's back to roots. Why the U-turn?

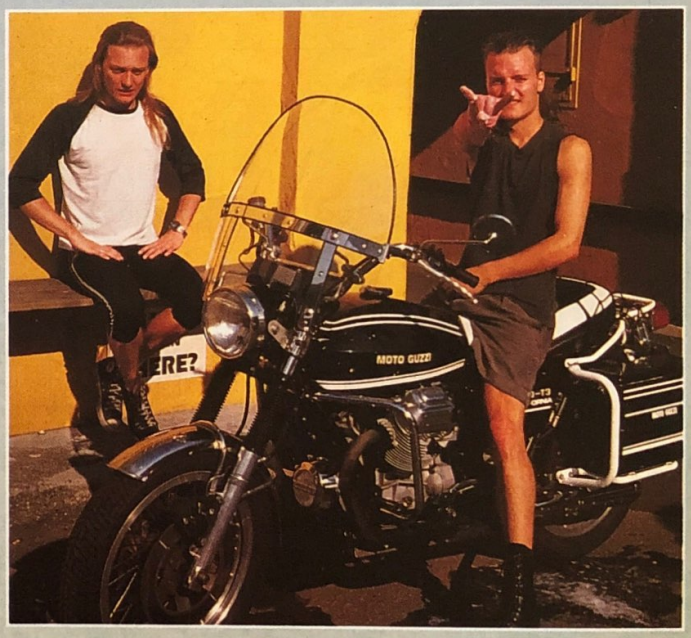
Jesper: "Actually, our fans are to blame. They're the lot who always want to hear songs like 'Marlboro Man' or 'It's After Dark'. We still like those songs and as that's what the fans want to hear, we decided to give it them. The new album's a mix of the old and new. Also, a lot of people thought that the only album we'd ever done was the 'No Fuel' album and that's why we let them hear our other side."

So far you've brought out two albums on an Indie label and one on a major. Where is it easier for a musician to work?

Stig: "Both companies are just the same really. There's just as much confusion, nobody knows exactly what's going on and that's why in the end we usually end up doing the important things ourselves."

Peter: "To put it simply, the Indies haven't got any money and the majors haven't got any ideas!"

Jacob: "Yeah, just look at this whole thing with the re-mix for 'No Fuel'. We needed to re-mix at least four of the tracks on the album. At the time we were on the island of Bornholm getting some peace and quiet and so we had to re-mix 'Point Of View', 'Rim Of Hell', 'Sleeping My Day Away' and 'Girl Nation' over the bloody phone."



There can't be many European bands around who can, hand on heart, honestly admit that they sound original and who aren't just copying the sounds and styles that come out of the United States. To make sure that they had exactly what they were after the band took the master tapes - that is the ones they made after the first set were destroyed by moisture getting on them when a faulty air conditioning unit decided to gush water all over the joint - to the Wisseloord Studios Holland, for a final end-mix. The band have done a remake of their classic stomper 'Won't Cut My Hair' and when they're happy with the other eleven tracks and they're ready for pressing, we should get a good idea of when and where we'll see D.A.D. We haven't had the pleasure of seeing D.A.D. over here yet on a full blown tour, but those who were lucky enough to catch them on their few dates will know that D.A.D. live is an event not to be missed. Some think they sound like AC/DC in the days of Bon Scott which sounds like criticism, but should be taken as a compliment. Just like Disneyland, D.A.D. are best seen after dark...

All that's missing now is a name for the album and you can bet that the four of them will come up with something original and funny.

JÖRG STAUDE

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THE 4 HORSEMEN

The band who rewrote Debretts' guide to social etiquette, have produced an album in 'The Four Horsemen' which flips the bird at the word 'nice'. Howard Johnson leaves his manners at the door and tackles the world's first Welsh Haggis.

Haggis, rhythm guitarist with The Four Horsemen, doesn't hail from Scotland at all, but rather Swansea in deepest, darkest Wales. This says rather a lot about the state of mind of the man. Obtuse. Not the norm. Not one to do things by the rules. But not by halves either. Haggis has a chequered past as bassist with Zodiac Mindwarp and The Cult for the shortest period of time, but all the same not to bad for a boy of 17 for whom it was just about all he could manage to work out one end of a bass from the other. OK, so he looks at the world through the bottom of a beer glass for most of the time, and he professes not to give a flying f**k, but at the end of the day you don't achieve the way he has without having sussed it out. An erstwhile band mate of Haggis' claimed that he worked very hard at not giving a shit. And boy does it show! The man's latest band, the Stateside-based Four Horsemen, (featuring Haggis, drummer Dimwit, vocalist Frank Starr, bassist Ben and guitarist Dave) has been a long time in the coming together, but the wait has been worth a whole lot. A cream-inducing Def American debut, crammed full of blisterboogie and down-home ZZ ramblings, is justification in itself as far as I'm concerned, but unprecedented chart action at U.S. radio for the first lifted cut, 'Nobody Said It Was Easy', proves that there can still be great rock 'n' roll bands who won't disappear down the dumper just because they won't play the corporate game. Haggis may have worked on being a bad boy, but you can't

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THE FOUR HORSEMEN OF THE APOCALYPSE

manufacture shit like this!
"The marketing manager at Def American phones me up once a week and raves on about how well this is doing and how great that is doing," explains Haggis in a highly disturbing American drawl. "But I take no notice of that shit. When there are twenty thousand screaming Horsemen fans at Madison Square Gardens, or the Hammersmith Odeon, then I'll know that it's happening! I've never played at Hammersmith before."
Yes you have!:
"Oh yeah, I remember now, three times in three days with the Cult! To be honest though, the highpoint of those shows was the fact that Bananarama came all three nights!"
Haggis is pretty dismissive of his time spent impersonating Malcolm Young for Astbury and Duffy.
"It was good at the time but I didn't want to spend the rest of my life as some paid hack in their backing band.
They lost direction when they recorded with Rick Rubin. They used to be a great, original band and then they lost sight of who they were. Ian hung out with us a whole lot when we were recording our album, you can even hear him warbling 'Baby Baby' or something on the end of 'Rocking Is My Business', and I think he had more fun doing this record with us than he had on his own!"
This is indeed a fun record. Leave your brain up on the shelf when you put it on and you're guaranteed to have a good time.
Unoriginal? Absolutely!:
"Yeah, it's a rock 'n' roll record. What do you expect? It's not particularly original music, nor does it claim to be. You can trace the roots back. Some songs are more derivative than others. I mean, we've got 'Let It "Ain't No Fun Waiting Round To Be A Millionaire" Rock' and 'Can't Stop Rockin' which are total AC/DC, and you've got songs like 'Tired Wings' and 'I need A Thrill' which are a lot more original, but at the end of the day I don't care. Everyone has a secret stash of records which they use and abuse. You get hold of the Old James Gang albums and you'll find me out!! It's what you do with 'em that counts."
And what the Four Horsemen do with 'em is a treat to eat. You tell me that they can't leave every other boogie act choking on their diesel dust and I'll call you a goddam liar! But f**k me, did it ever take a long time coming:
:Three years! We lost a year when we started because we were waiting for our singer (the notorious Frank Starr!) to get out of jail! He spent eight months in the San Fernando jail for various retarded misdemeanours." Like?:
"The one that did him was when he decided to out-tough all the poseurs who hang outside the Cat Club in L.A. on their Harleys by riding a moped the wrong way down a one way street with a First World War German helmet with a spike on top perched on his head. The cops didn't like it!" I did!
"And then we are the laziest f**ks who ever played in a band. I lived in New York with my drummer Dimwit and had a fine old time, but I didn't do a great deal. And then again we did manage to make sure that things were right when we finally did do it. I could have made a record in the first few weeks but it would have sucked!"

Didn't Def American boss Rick Rubin get slightly irritated by this?:
"Dunno. His function was to sign the cheques. He had convinced me that I should be doing my own thing when I was with The Cult and he said he'd put my records out, so he signed us without hearing a song. I guess I was good at lying and I had an active imagination. I finally bumped into him again on Venice Beach and he said I'd been on the label for two years and it was about time I made a record. It wasn't contrived. There was no plan, no image, although my hair is three times longer than it was in The Cult and my teeth are ten per cent browner! I had no f**kin' idea and that was the beauty of it. It wasn't 'We'll have a tattoo right here!'. We're too stupid to plan it anyway. We have one collective brain cell and it's on hire to me to do the interviews. I haven't made a penny in seven years and of course it would be great to make money and pretend I'm a big pop star, but at the end of the day this record is what came out of the heads and hearts of five people. Why change your music? The chances of getting success at radio are 10,000 to one. The odds were that the record was going to fail so at least I would have a record I would have been proud of. Little Caesar were manipulated by their record company and it didn't happen, they're over and they can't bear to listen to their record. I thought ours would be a record that the critics loved and nobody would buy, but it's turned out to be the kick in the ass that radio needed. Who would have thought it?
"I've got to say that The Black Crowes opened a lot of doors for all the real rock 'n' roll bands, just by proving that you don't have to play the game to be successful. They took us out for seven weeks with 'em here in the States last year and it was a real education." But the real education for anyone with an interest in The Four Horsemen is the bands biog, which Haggis claims is 100% bona fide. They should provide a copy with every album they sell because it sums up exactly where The Four Horsemen are coming from.
On the live show:
"We wander on stage, tune up at full volume while Frank asks the fat chick at the front to step back."
On the audience they want to attract: "We wanted a band that would appeal to kids with their hair parted in the middle, a little moustache they could hardly grow, and who enjoyed putting dents in their foreheads with beer cans."
On what Haggis was looking for when he was recruiting band members: "When Haggis first met Dimwit, you could say it was love at first sight. 'In walks this six foot guy looking like Herman Munster. He had the greasiest hair I ever saw, and when he smiled his teeth were either missing or totally f**ked up. I noticed he had a Black Sabbath crucifix tattoo on his arm, and when I asked him about it he said he'd had since he was fourteen. We shook hands and The Four Horsemen had a drummer.'" Attitude backed by 'cards on the table', full horsepower rock 'n' roll. The Four Horsemen could well be the most brilliant bunch of Knuckleheads that this demented world of rock 'n' roll has yet produced. Me? I'm still working on that moustache... and nobody said it was easy!!

■ **HOWARD JOHNSON**

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METAL CUN STU

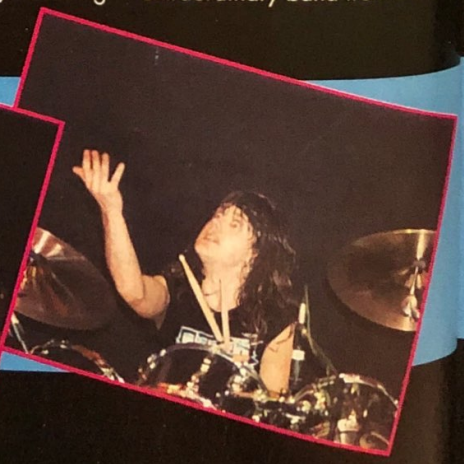
Metallica have always gone against the grain. Refusing to buckle under record company pressure, they've always done things their way. Refusing to release promo-videos, they put together their own home-video instead. Always making more time for their fans than for the press or music business, they insisted on setting-up a playback of the new album, just for the kids. And, as for the album sleeve to 'Metallica', what a totally unmarketable entity! Metallica couldn't give a monkeys for marketing schedules, royalties or the trappings of stardom, as Pippa Lang and Tom Russell discovered when they probed Metallica's career - and found a host of cunning Metallica stunts along the way...

If ever there was a band intent on 'playing for the kids', it has to be Metallica. From day one of their staggering nine-year career, the pioneers of Thrash have maintained a solid grip on street credibility. Not because either of their record companies have told them to, but because Metallica play for themselves and their fans - not for money, nor for a bunch of accountants - and they do it because they *want* to.

Tracing back through Metallica's career, noting the various 'stunts' they've got up to, it could almost be said that they've deliberately set out to antagonise their record companies - first Music For Nations, now Phonogram.

Take, for example, the latest album. A simple, eponymous title, a plain black sleeve with the word 'Metallica' barely visible in one corner, a snake (symbolising the music business?) in the other. Hardly a record company's marketing dream! But, true to form, Metallica cocked a snook when their PR men whinged: 'How are we supposed to make money out of a cover like that? And t-shirts! What about t-shirts!?'. Who gives a toss?! The record company sighed with exasperation and sent the artwork off to the printers to be multiplied, and multiplied... Yes, they might as well get a few million copies made up, because 'Metallica' *will* sell, and so will the t-shirts. After all, the band's hunches have always paid off. Whenever Metallica go against the grain, they sell, and sell.... But this latest 'stunt' (if you want to call it that) is not the first.

Metallica's first tour manager, Gem Howard, remembers those early days when this extraordinary band from San



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NING

NTS

Francisco came over to England to support the likes of Venom (1984) and Twisted Sister, and that primitive first album 'Kill 'Em All' (1983) was still spreading like the proverbial bloodstain: "Although the band were beginning to take off then, unlike most bands at that stage they never once displayed any ego problems. They always had the attitude that signing autographs, staying in touch with their fans, was the most important thing. They'd set up situations at gigs where there'd be plenty of time to meet the kids.

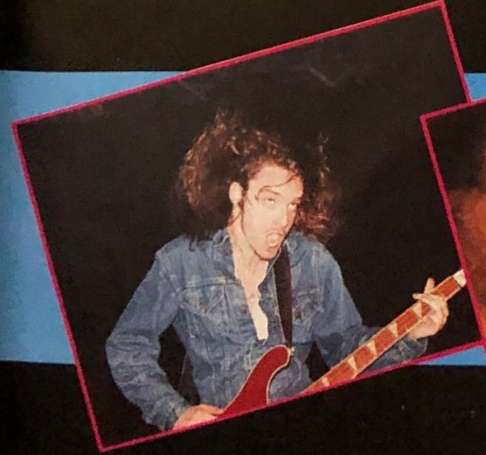
"They'd have a system whereby the kids could walk through the dressing-room after gigs, and spend a decent amount of time with the band, not just for signing autographs, but for *talking* to their heroes. As far as I know, they still do that."

Two Metallica fans still remember when they bumped into Metallica after a Marquee gig, ended up noshing at the local Pizza-Hut with them, and then - to cap it all - took the entire band back to their pad to get pissed! This is just one of many similar stories.

And Metallica still keep in contact with their fans, as much as they can anyway. But if physical closeness to their fans isn't possible these days, James, Kirk, Lars and Jason will go out of their way to set up situations where their fans can get the best out of their favourite band. The recent playbacks, for example, simultaneously occurring at London's Hammersmith Odeon, the Manchester Apollo (the most successful) and New York's Madison Square Gardens in August, proved to be a typically enjoyable Metallica stunt. Free tickets were available from all HMV stores, and also entitled the bearer to one pound off the price of the fifth Metallica album! You could almost hear the executives grinding their teeth. There is no doubt that these 'exclusive' free previews were set up purely for Metallica's fans. OK, some may say that it guaranteed sales of the album, but the money- off scam was all heart. "This is the best non-band gig I've ever been to!" seemed to be the general consensus of opinion. No, the band didn't appear to be 'wandering through the crowd' at any of the previews, but did anyone believe that anyway?

And there's more. In most cases, it doesn't take much to get a band to shoot a video for a new single. Sound and vision go together, and video is almost essential for any band who wants to make the grade. But not in Metallica's case. At least not for a long time. When they did eventually put out their first video, it was not because of any record company intervention. Sadly missed bassist Cliff Burton was responsible for *that* one... Metallica had always refused to release videos on the grounds that it would've made their relationship with their fans difficult. They didn't want to give the impression that they were the kind of band who could only be reached through the medium of television. Metallica were not to be 'worshipped'.

So what turned them around? It all started when bass-player Cliff Burton died in that tragic coach accident on September 26th on their way to a gig in Copenhagen. After his death, the band decided that they had to do something to pay tribute to their departed friend. They still didn't want to release a full-blown, lavish production- style video, but they had so much amateur footage of Cliff on film, they had to do something. They decided to ask Metallica fans to send in their own video bootlegs of the band and, together with their own home clips, assembled their roughly-hewn first video, The record



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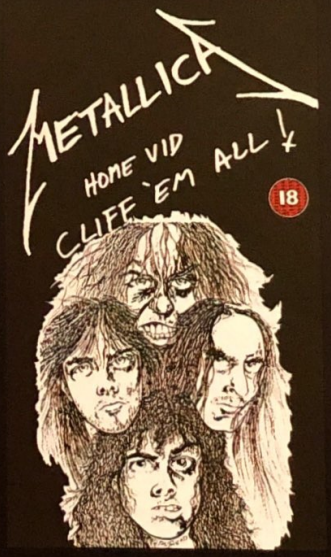
company went apeshit. They just couldn't see how it would sell. Metallica didn't care. But, as usual, when Metallica created something without the impetus of money, purely on expression and feeling, that something sold millions. By the end of 1988, the 'Cliff 'Em All' home-video was certified both gold and platinum - the most sold Home Video of the year.

Even when Metallica eventually released their first promo-video, the subject matter of the single was pretty controversial. When 'One' was released in 1988, once again Metallica's record company wondered how it would go down. Based on suspected communist Dalton Trumble's novel, 'Johnny Got His Gun' - about a soldier who loses his limbs after stepping on a landmine in the First World War - the video of the single was hailed as a masterpiece. Metallica thrashing their hearts out in a deserted warehouse intercut with harrowing scenes from the film of the book. Metallica had stuck their necks out again for a truly worthwhile cause.

Then there were the secret gigs - sneaky little soirees under various different names. In 1987, a band called Damage Inc played a gig at the 100 Club in Oxford Street. Not such a secret because, as soon as tickets went on sale, Oxford Street almost found itself the scene of a riot! The gig was a massive success. Indeed the 100 Club hadn't seen such wild pogoing since the days of the Sex Pistols - a band who have a great deal in common with Metallica attitude-wise.

At the same time, Metallica released a five-track mini album entitled 'The $5.98 EP Garage Days Revisited', a strange mixture of covers by such diverse bands as Budgie, Diamond Head, the Misfits, Holocaust and Killing Joke. Once again, a totally unpredictable move from the masters of cunning stunts!



Phonogram were, indeed, gnashing their teeth, but there was little they could do about it. The EP was released between the 'Master Of Puppets' and '...And Justice For All' albums, totally against normal marketing procedures, and recorded on a shoe-string budget. Not only that, but the band had only just signed to Phonogram, and - horrors! - they were completely throwing the record company's precise schedule into disarray!

More recently, on the band's last visit to the U.K., they supported Metal Church at the Marquee under the name 'Vertigo'. Somehow or other, everybody found out about that one too... Metallica will continue to confound the business, surprise and delight their fans, because they are what used to be called a 'People's band'. Don't be surprised if, one day, a helicopter lands in *your* back garden and out jumps James Hetfield, Lars Ulrich, Kirk Hammett and Jason Newstead... Well, it's not beyond the realms of possibility.

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OWN WORDS

DARE

Dare are one of the brightest hopes for the melodic rock genre. With their new album `Blood From Stone' they look like breaking into the big league. Darren Wharton went through the reasons why with Andy Bradshaw.

WINGS OF FIRE

There was a great story in the Gulf War about these pilots who went down in enemy territory. While they were waiting for the choppers to come and pick them up, their fellow pilots circled around protecting the area. The inspiration was all from that kind of `Top Gun' thing. There was no deep meaning really, just the whole thing with the jet fighters.

WE DON'T NEED A REASON

This album was recorded completely during the time of the Gulf War, which had an influence on some of the lyrical themes.
This song is about all the young guys who are sent out by governments to fight other people's battles, whether they believe in the reasons why they are having to put their lives on the line or not. It's a protest song against political wars.

SURRENDER

We played Northern Ireland a couple of years ago. What struck me particularly was how warm and friendly the people there are, and how sad it is that there is so much tragedy and unrest there. The way I see it, neither side of the argument will back down and compromise, so all that ends up happening is that innocent people are killed. I think it's really sad.

CHAINS

This developed from a riff that Vinny had. The theme of this song came from a long standing ambition of the band to film a video in Texas.
If we're going to do that it will be with this song.
It's about this cowboy who has all of these great plans and big ideas to become rich over night, but everything always goes wrong and he ends up in the nick!

LIES

I got the idea for lies from some of the groupies that you meet on the road who can get pretty weird. They fantasise about their relationships with members of the bands they follow and believe their own lies. It can get pretty heavy at times! `Lies' is also the title of a favourite film of mine.

LIVE TO FIGHT ANOTHER DAY

The idea for this song is about this bloke who gets involved with these women who use him. Although he always gets hurt by these women he lives to fight another day.

CRY WOLF

`Cry Wolf' is to do with this young girl who is consistently falling in love with the wrong guys. Because she is so emotionally damaged by this rejection, any time she needs attention she literally `cries wolf' like some wounded animal.

BREAKOUT

We've got a couple of mates who can't seem to stay out of prison. They follow the band religiously and are big rock fans. One guy in particular has a heart of gold which doesn't unfortunately stop him ending up in trouble. This song then, is symbolic of the desire of someone who is passionate about something but cannot break out of their circumstances to do what they want to.

WILD HEART

This song was born out of the chorus really. Lyrically it features this woman who is a bit kinky and really hard with it. The bloke involved is really turned on by this combination; he likes the fact that she's a, erm, `wild heart'!

REAL LOVE

`Real Love' was written just after the birth of my son, Paris. When you become a father for the first time, it is the most overwhelming experience in your whole life. Your whole world is turned upside down. `Real Love' is an expression of that feeling. It took about five minutes to write. I sat down and it just popped out - a bit like Paris really!

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On the eve of their sixth acoustic gig, their first in Britain - at the Astoria, Tesla's Brian Wheat talks to Pippa Lang about what it's

TESLA Psychotic Jam

like to be "burnt out" by constant touring, and how much he's looking forward to playing over here.

Brian Wheat admits to feeling a little burnt out. It's a familiar experience... deja vu of sorts. Four years ago, Tesla visited the U.K. - briefly - stirred up a storm, then left. Rigorous touring schedules since then prevented the band from returning - until now. Tesla were simply too burnt out to make it over.

People are still reeling from that 1987 Marquee night, but all they've had to remind them of the band are 'Mechanical Resonance', the 1986 debut album that started this rare ball rolling and, three years later, 'The Great Radio Controversy'. Time moved on, and new bands with revolutionary attitudes started to rise up. 'The Great Radio Controversy' was getting rusty. But the boys from the quieter end of California - Sacramento - weren't ready to record another studio album. They did, however, manage to fill the rapidly yawning gap with 'Five-Man Acoustical Jam'. The album took people by surprise, was this really the new Tesla album? It *was* a classic recording with plenty of warm bluesy moments and a cosy crowd rapport. But it was also, admits Brian, "just a between-times album, a bootleg".

Twinned with the album was a promo-video showing Tesla on their tour supporting Mötley Crüe last year. The album had been recorded during days off, at five acoustic jams. One number, 'Signs', proved to be a particularly magical moment at the impromptu gig in Philadelphia which inspired the album. Thus it was chosen for the video.

Then, at last, Tesla's new studio album came out this September. Brian, just before flying over here for Tesla's acoustic Astoria gig on September 25th, admitted to feeling "absolutely shagged" having only just completed recording work. After that gig, Tesla set off after The Scorpions on their current European tour, before returning to Britain for six headline gigs in November.

"I think that doing the acoustic stuff improved our overall musical ability."

No wonder he's knackered. But what exactly made the band too shagged to come over earlier? Four years is a long time:

"Honest, we meant to come over again before now, but what happened was we went out with Poison first in the States, then this co-headline with Great White. Before we knew it, fourteen months of straight touring had gone by. Then we went to Japan after that, and - man - we had such an awful time there, 'coz we were so fried. "We just couldn't do anymore. We said 'that's it, we're done for the year'!"

The decision to release the acoustic recordings as an album was, it turns out, totally spontaneous:

"We just happened to film and record that Philadelphia gig, just for the hell of it, so we could watch it privately

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afterwards. But the record company heard about it, liked it and lo and behold 'Five-Man Acoustical Jam' was born!"

A record company hunch that paid off - it was Tesla's third album to turn platinum. It's pretty remarkable that a band from such an isolated part of California have achieved so much. People tend to forget that California isn't *just* Los Angeles:

"California's a big place! It's about the same size as the whole of England I think. Sacramento's just a tiny little corner with no music scene at all. It's really odd that Tesla come from here, 'coz it ain't like the place is spittin' out bands! The music scene that was here was just a coupla clubs - that was like eight years ago. Now they've been closed down. So what we DID have was taken away from us. So now there's just nothing at all happening musically in Sacramento - except us."

And now it looks like Sacramento are going to lose their only specimen of rock 'n' roll. Tesla are reaching a truly respectable status in the States, headlining shows wherever they go, so there's little time to spend at home. Whilst on tour with The Scorpions, maybe the new album, 'Psychotic Supper' will follow its predecessors into the platinum league. And then there'll be a whole lot more touring going on. How does bassist and vocalist Brian regard the new album in terms of progressing from Tesla's earlier output?:

"We have progressed a lot. Our songwriting's got better. Jeff's lyrics are getting more mature, and the team work between him and myself, Tommy and Frank, who are the melody-writing trio of Tesla, is really beginning to crackle. There's a real fire there you know. For some reason, I think that doing the acoustic stuff improved our overall musical ability."

"There's just nothing at all happening musically in Sacramento - except us."

That, of course, is something we've recently found out. After spending so long away from England, was Brian nervous about coming over here?:

'Yeah. Partly I'm nervous 'coz it's our first gig for a while - apart from a one-off show in Milwaukee in front of 25,000 people, in the middle of mixing the album. And I always get like that after long lay-offs from touring. Doubled with the fact that we haven't been over to England in four years, yeah I'm nervous! Still, once I get going, in the middle of the tour, I'll be fine. We really do enjoy playing England, we get sick of the States."

The acoustic gig at The Astoria was, if Brian had anything to do with it, "a very laid-back, pissed-up affair", a whole lot different to what we can expect from Tesla in November, when the shows will get back to the electric norm. That is, if Tesla ain't too "burnt out"..■

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ALICE COOPER

Live Loaded

ALICE COOPER...STILL SCARING OLD LADIES!

Alice Cooper issued a warning to Death Metal bands, analysed his own power to shock and talked about jamming with the Heavy Metal heroes in a revealing interview with *Tom Russell* just before another 'Operation Rock'N'Roll' show with Judas Priest and Motörhead on their power packed U.S. tour.

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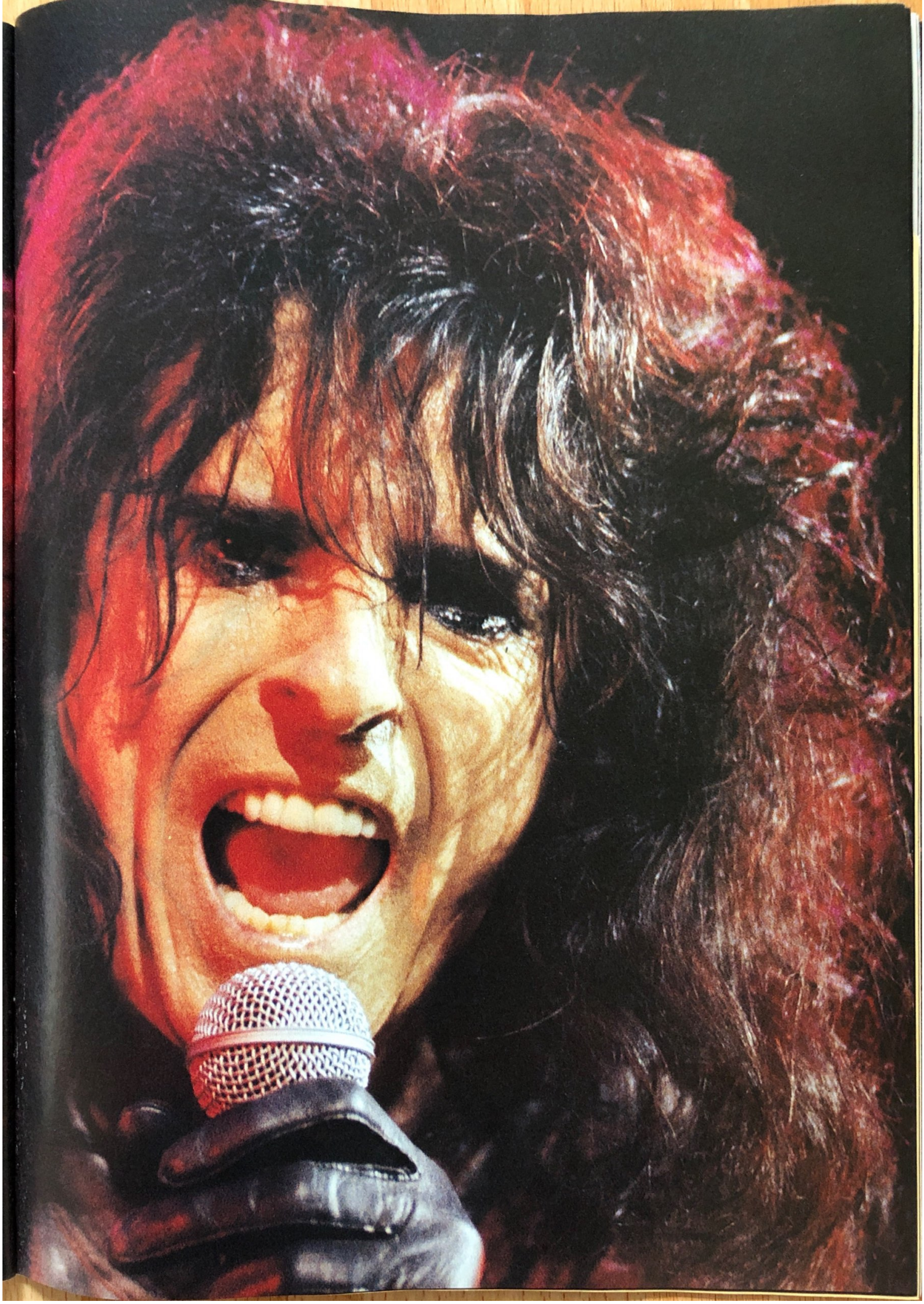

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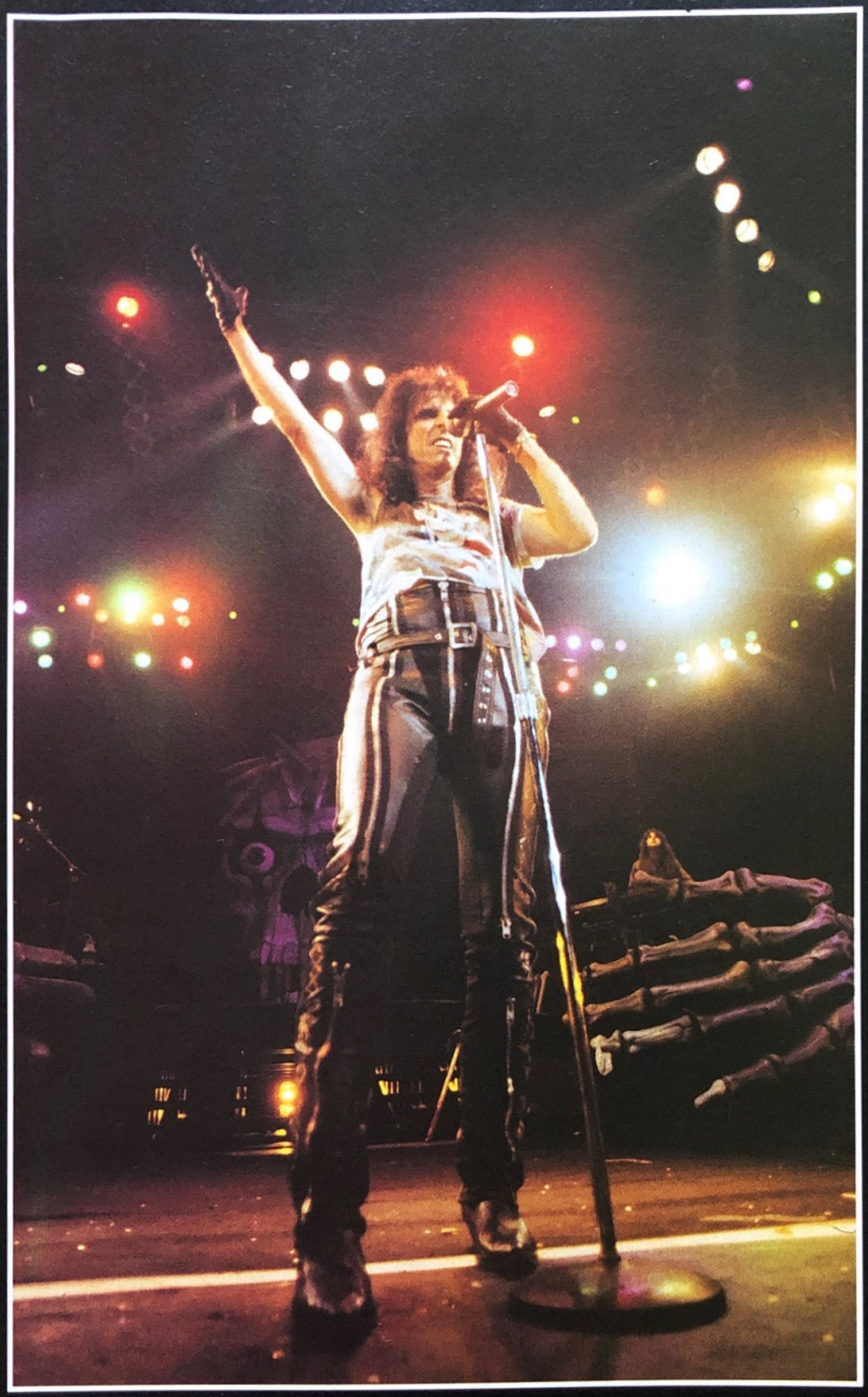

We spoke to Alice in his hotel in Philadelphia a couple of hours before he was due to play at the Spectrum as part of the 'Operation Rock'N'Roll' tour. Alice is looking fit, so touring is good for him?

"Yes, it's the never ending tour. Since 'Trash' we've actually been working for about three and a half years without stopping. It's good though, 'Trash' did really well for us, especially in Europe and the States. So far it's sold over three million copies and 'Hey Stoopid' is following right on. So there's just no time to stop and lose momentum."

The 'Hey Stoopid' tour started in the States, but Alice will be in Europe soon.

"We'll be about two months in Europe this time which is a pretty long time for us. We hope to visit some new cities and win new converts to the Alice Cooper cause."

HEY STOOPID

How would you compare 'Hey Stoopid' with your previous work?

"Every time you put out a new record it's your favourite of course because you have all that energy behind it. What we did on this record was we wrote fifty songs. I also worked with Nikki Sixx and Mick Mars on a song, and I worked with a couple of the guys from Skid Row, but the two songs I wrote with them didn't make the final fifteen. I've got a lot of guests on the album, guys that I just called and said 'This would be perfect for you' - I wanted Ozzy especially on the title track 'Hey Stoopid' because it's an anti-suicide song. I managed to get Slash to play guitar on that song. I wanted some outlaws on that one, it's a street song. I managed to get Steve Vai and Joe Satriani to play together on 'Feed My Frankenstein' - I wouldn't have asked them to play together on 'Hey Stoopid' but 'Feed My Frankenstein' is so much more of a technical song. I also got Nikki Six to play bass on that one.I see rock'n'roll as a sort of fraternity. I had a call from Axl Rose a few months back, at midnight, to ask me over to the studio to sing on a song for their album - I said sure, no problem."

LITTLE OLD LADIES

Alice, when was the last time a little old lady came up to you on the street and gave you a severe telling off?

"They don't tend to stop me in the streets anymore, they tend to hide their children when they see me in an airport lounge. I'm quite proud of that. There's still a kind of 'Here comes Darth Vader' attitude when Alice walks in, which is good, I enjoy that. Being notorious is great, I'd much rather be a villain than a hero. People allow me to get away with more because it's Alice and because I've stood the test of time. They know I'm not going to go away, I'm like a really bad disease. They figured that I'd be finished after the first two albums, they reckoned I'd be a flash in the pan, but we're still looking at more and more albums, bigger and bigger tours. Now they actually quote me alongside real straight people. I don't know why they want to quote me as I never give them a straight answer but 'YES', and 'I DO STILL SCARE OLD LADIES, I HOPE... AND CHILDREN'.

"But real violence is always much more frightening. A real fight in a bar is sickening, whereas you can watch James Bond fight four hundred guys and it's entertaining. That's the big difference with Alice Cooper. Alice doesn't promote real violence at all, Alice Cooper promotes good choreographed violence, the kind you enjoy seeing, that is fulfilling rather than something that provokes an

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ALICE COOPER *Live Loaded*

DEATH METAL

What's your feelings about suicide and death metal? "It didn't used to be a problem in the Seventies, it certainly wasn't a major problem in the Eighties, but suddenly this teenage suicide thing is a disease. It's something that I just don't understand. Rock'n'roll is a party, it always has been a party but suddenly this whole generation seems to have death on their minds. Sex now has the Angel of Death hanging over it because of Aids, drugs have a death thing about it which I suppose it always had, but the latest thing is the rise of Death Metal.

audience to real violence. We're not involved in making anyone leave a show ready for a fight, in fact we usually wear an audience out so they are too exhausted to fight."

Does Alice Cooper have any faults?

"I'd say sometimes I tell people too much about the character Alice Cooper - sometimes I hurt my own mystique by letting too many people know how the two Alices work. But on the other hand, sometimes the schizoid thing to me is more interesting. Here's this guy that can sit and talk in words of more than three syllables and there's this guy on stage who does all his talking with his hands and his face and lyrics. They are two totally different people and to me there's something scary about the schizoid factor."

"To me Rock n' Roll is not about death and I'll say this really plainly to Death Metal bands - 'I don't understand your message, it's not the message of Alice Cooper.' Any of these bands who use me as a hero, I don't want to be their hero. Alice doesn't believe in Rock Death. You come to see an Alice Cooper show and you're coming to a party to have fun. I make fun of death, but I'm not promoting it. Anybody that is promoting it is out of their minds. It's not a good message for the kids, or even chipmunks."

TOM RUSSELL

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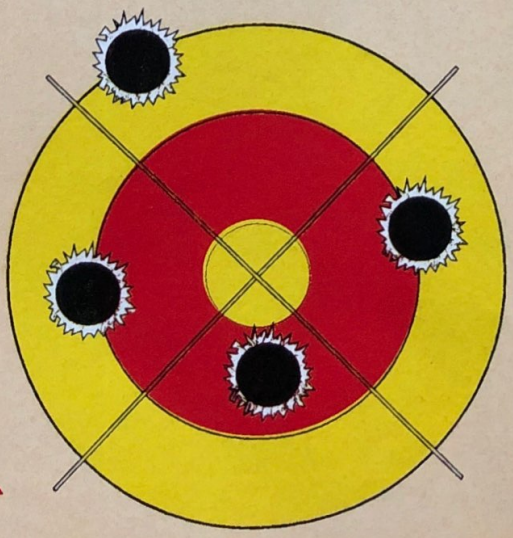
RUSH &

R U



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It's quarter to ten in an unspecified area of Canada, and Geddy Lee, bassist and vocalist with the Canuck triumvirate of Rush, has eschewed all rock star pretence to pick the phone up himself and dial direct to my hotline. We're talking a.m., not p.m. here too! Geddy ain't got much time for the traditional Rock star recreationals, necessitating daytime somnambulance. But anyone who's had even the briefest dalliance with Rush wouldn't find that altogether surprising. The paths of Rush and regular rock parted many moons ago.
That's kinda the appeal for me. Rush today is a beast as diverse and different from the pompous circumstance of yore as it's possible to get. 'Roll The Bones', the band's latest (and umpteenth) album, is no exception to the rule of the thumb that started to be bent into shape with the release of 'Signals' back in '82. Its sweeping scope of technorock mixes with a more finely honed perception of top-line melody to produce another typically soulful record that pays no mind to where anybody else's head space is at. Did anyone say sterile? Don't tell Geddy!
Do you ever look back on the days of '2112', 'Bye-Tor And The Snow Dog' et al and wonder who the hell the guy staring up from the album sleeve is?!
"I try real hard to keep a handle on the rock element of what we do" he intones in a voice that is calm, thoughtful and yet self-assured. "But I can see what you mean. It's important for me to be a part of a Rock band because I get a real charge from the very energy of creating rock music. I love the aspect of the three of us in a room just going for it, the sense of keeping an essence of what we once started out as. Change has been an important element in Rush and I think we continue to change. My main feeling about the older days is a sense of wonder as to how we actually got through those times. The pace of touring and recording that we kept up in those days was so frantic that it's amazing that I've come out of it relatively sane!"
I wonder about the fans though. Maybe it's a different scenario in the States and Canada, but the days of the naked '2112' man cowering in the face of the massive red star embroidered on the back of every rocker's denim jacket has given way to a whole new kind of Rush aficionado:
"It's weird" he muses "Because so many things about us have changed there is a real variety of people who come to see the band. Over the years we've had many people who have been either turned on or turned off by what we were doing at that particular time it's kinda like a constantly shifting sea - although there are obviously a good percentage of fans who have stuck with us precisely because they've been intrigued about where we were going."
And it is indeed pretty much through the band's music and their music alone that Rush aficionados have been able to make any kind of subjective judgement on the band. It's not that Lee, guitarist Alex Lifeson and drummer Neil Peart have exactly shied away from the press, it's more the case that they haven't actively encouraged it either.
"I think the problem that I've had with press is that I find myself constantly asking the question 'Is what I have to say THAT interesting?' Talking about yourself is kinda boring and when you have a run of thirty or forty interviews... well, let's say it doesn't make me jump for joy!"
But do you ever look at things from the fans' point of view and worry that they might be starved of information on the band?:
"Sure. I guess it can be frustrating for the fans. I know when I really admire someone I am interested in reading about what makes them tick. But you have to balance that thought against the importance of protecting a bit of your own self and a sense of your own privacy. The funny thing is that the longer we've been around the more we enjoy talking. I mean, no-one in the band objects to a good conversation about music but there's something that's really soul-destroying about sitting with an interviewer who's just doing his job." Which I shan't take as a personal slight.
But seriously, Geddy opens up when we get into serious discussion of 'Roll The Bones'. The man has a passion for his music that transcends the usual hyperbole in its very intensity. Does this make him heinously boring? No. Serious, but not boring. The very nature of Rush's intensity sets them outside the parameters of most workaday rock acts, and if Neil Peart can litter his rhetoric around the album release with such leaden lines as: "We have to remember the oracle's words, from Nike, the Greek goddess of victory" then there's always the balance of the addendum "...and lumpy athletic shoes" to bring things back out of the stellar system. Geddy loves the fact that I genuinely feel that Rush music in 1991 has a beautiful understatement about it. Not that the sum parts aren't complex, they certainly are. But the whole, with an added emphasis on the vocal attributes, never overplays its hand:
"It's the first time that I think we've ever been called 'understated'," he laughs. "Not that I disagree - I think that's pretty perceptive. 'Roll The Bones' isn't that dissociated from our last album 'Presto', it's just a step onwards. What really excites me about this album is that I think we have a stronger sense of melody in the vocals than ever before. I think that with each album we do there tends to be one area that we concentrate on more than any other and with 'Roll The Bones' it

Rush have an incredibly interesting track record - and that's an understatement. To understand the understated requires the status of a statesman without the need for overstatement as Geddy Lee acknowledges. Howard Johnson rolls the bones and comes up sixes.

LETTE

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was definitely the vocal department. I spent a lot of time writing vocal melodies as a primary part of the song, which was a new experience for me. I think I'm enjoying singing more than ever and this record was really interesting and a lot of fun for me."
With the more defined sense of melody that

My taste these days is pretty bizarre, I listen to lots of different stuff, from Heavy Metal to Haitian music. I believe that you really only develop your own sound when your influences are so diverse that your own stuff becomes a blend of totally disparate sounds. I do still like a good dose of Hard Rock. I've

the tingle of excitement down your spine and just happen to be great. What is it that sparks off that moment? It was something that we learnt from our producer, Rupert Hine. He taught us to make the most of those moments, to appreciate a certain looseness in performance, to make us aware that there

the likes of 'Dreamline', 'The Big Wheel' and 'Bravado' have to offer, has it ever occured to you that there is a possibility that this could take Rush up to an even greater level of success? In fact, was this a conscious effort to do that?:
"To be honest, the commercial aspect doesn't come into much consideration. We always sell about the same amount of records anyway - sometimes a few more sometimes a few less. When we're in the studio writing there's really no time to think about that stuff. What I do often wonder is if we were a new band and we were looking for a deal doing the music that we do, whether we would get one or not. It's a really moot point, but I'd like to think that there would be enough independently-minded people out there to give it a shot. I'm sure there will always be people who are prepared to buck the system, both musically and business-wise."
Talk of music leads me to probe about whether Geddy now has any interest in the mainstream Rock market, the 'Hey Rock 'n' Roll' element where Rush originally grew but which they seem to have left behind an eternity ago.
"It's the same as with all kinds of music. Some of it appeals and some of it doesn't.

just been listening to the new Metallica album and I think that's fantastic. There is a new intelligence in the lyrics and the musical approach that I appreciate. That's what we always attempt to put across ourselves, particularly lyrically."

"My musical taste these days is pretty bizarre, I listen to lots of different stuff, from Heavy Metal to Haitian music."

Yes, there is a noticeable thematic approach on 'Roll The Bones':
"It's something that Neil picked up on first, and it was something that we all found ourselves developing an interest in. A lot of the songs revolve around the element of chance in different areas of life. 'Roll The Bones' is an adaptation of the old Southern American gamblers' phrase "roll dem bones" meaning the rolling of the dice. Taking a chance. There is an element of chance in the sphere of what we do as musicians, the chance element that comes into your sphere of writing, that point where you stumble across a series of notes that send

could be such a thing as a performance which was too tight and hence a little sterile. I think that 'Roll The Bones' is in many ways one of our most human albums and that's the key to my enjoyment of where we are right now."
Where? In Canada?! But seriously, this does raise the question of whether the band will be returning to Europe in support of the record. We really don't get to see enough of Rush these days:
"Yeah, I know what you mean. To be honest though, we'll be touring at home and in the U.S. first again and we are hoping to get over to Europe in the Spring of next year - which would be fine by me. I can't think of a better time to be over there. It's so beautiful at that time."
And the last time you were here the show was truly spectacular, one of the finest laser displays I've ever seen:
"Well we'll be trying to pull some different rabbits out of the hat this time again. Animation is a real treat to work with and I think that's going to be a big element of what we're gonna do. It's something we want to take a chance on."
Well of course it would be. Roll dem bones and see what happens!!
■

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Coroner

DAZED AND CONFUSED

Rock to the power of three! Yup, ever since Jimi Hendrix got Mitch Mitchell and Noel Redding together and Eric Clapton brought Jack Bruce and Ginger Baker into Cream, the Sixties' concept of a three piece band has still not lost any of its appeal and originality. In the Seventies Rush took the idea of a three piece a stage further and the Eighties saw King's X breaking new ground. Now Switzerland's Coroner have proved once again on their fourth album, 'Mental Vortex', that a three piece band is not limited - live or in the studio.

Coroner's career really took off when they released their third album, 'No More Color' and toured Europe with Watchtower. We caught up with guitarist Tommy T. Baron and quizzed him about the past, present and future.

"It's funny, the way fans' reactions vary from country to country. In Germany it turned out that the fans reacted more to Watchtower than us. We've always seemed to have problems in Germany and I can't figure out why. It could just be that the Germans don't take too kindly to a Swiss band. They're probably under the impression that nothing radical could come out of a country like Switzerland."

Could be, after all most Metalheads probably imagine that nothing comes out of Switzerland except cheese, chocolate, cuckoo clocks and Celtic Frost. Nevertheless, Coroner are taking the bit between their collective teeth and are lining up a tour through Germany with Mekong Delta.

"We're only doing about six shows, but we're going to be putting on hell of a light-show. We're also going to have a video-wall where we'll show footage or pictures that'll support whatever we're singing about. I'm kinda tired of five piece bands that let hell break out on-stage when they go on. That might be okay for some people, but we want a Coroner concert to be something more than that."

After Coroner's tour of Switzerland, Austria and Germany it's planned that they'll join Nuclear Assault in the United States. Then it's back to Europe, as Tommy says; "We're going to be in Scandinavia in January... that'll be fun I'm sure!"

Like 'No More Color', the new album was recorded in Berlin's Sky Trak studios and then taken down to Florida's Morrisound Studios. This time round however Tom Morris sat in the producer's chair.

"At first we planned to record everything at the Morrisound Studios, but our record company decided against as they felt it would be too expensive. I don't reckon it would have been any more expensive if we'd recorded everything in Florida. It might have even turned out better."

Drummer and lyricist Marky, who could be seen as the band's driving force, didn't waste any time in Florida though. He sat and watched Tom Morris's every move and as a result produced the debut album from French Thrashers, No Return.

BEATLES

'Mental Vortex' is full of technical wizardry and the lyrics, as expected for this type of metal, are full of tales of death, society's problems and the misuse of drugs. So what's the album going to be like when you go on the road?

"In the studio you have the chance to do anything you want and Tom really pushed us to our limits. Our biggest worry was whether we'd be able to do our Beatles cover live." Yup, you heard right... a Beatles song is to be found on the new album. "It's funny how we ended up getting 'I Want You' on the album. While we were in the pre- production phase someone left a copy of a Beatles album lying around in the studio and we liked it so much that we decided to do a cover version of one of the tracks."

Once again Coroner have come up with some classic riffs, bizarre time changes and ultra-smart song structures.

"We should have been in the studio six months earlier, but we wanted to take time out to really get the songs right. There are a couple of songs where we ended up changing the main riff eight times. We'd often spend weeks just working on one piece and it might take ages before we'd all agree on something we'd like. Ron's a complete Rush fan, Marky's more into Punk and Hard-core, but listens to a lot of Sixties and Seventies stuff. I started with Classical music and then moved on to Jazz and Fusion stuff like Alan Holdsworth."

So have Coroner ever thought of getting another member in?

"It was once suggested we should get a vocalist in. Our record company was putting a lot of pressure on us to take some vocal-acrobat on. Sure we could have taken on a great singer, but we wanted to remain as a three piece. We started as a three piece and that's the way we want to remain because there is no real need to change. Okay, we might have slipped a synthesiser in to our live shows - it stays hidden behind the curtains - but Ron and I control it with pedals... we don't even need a keyboard player."

MARTIN GROSS

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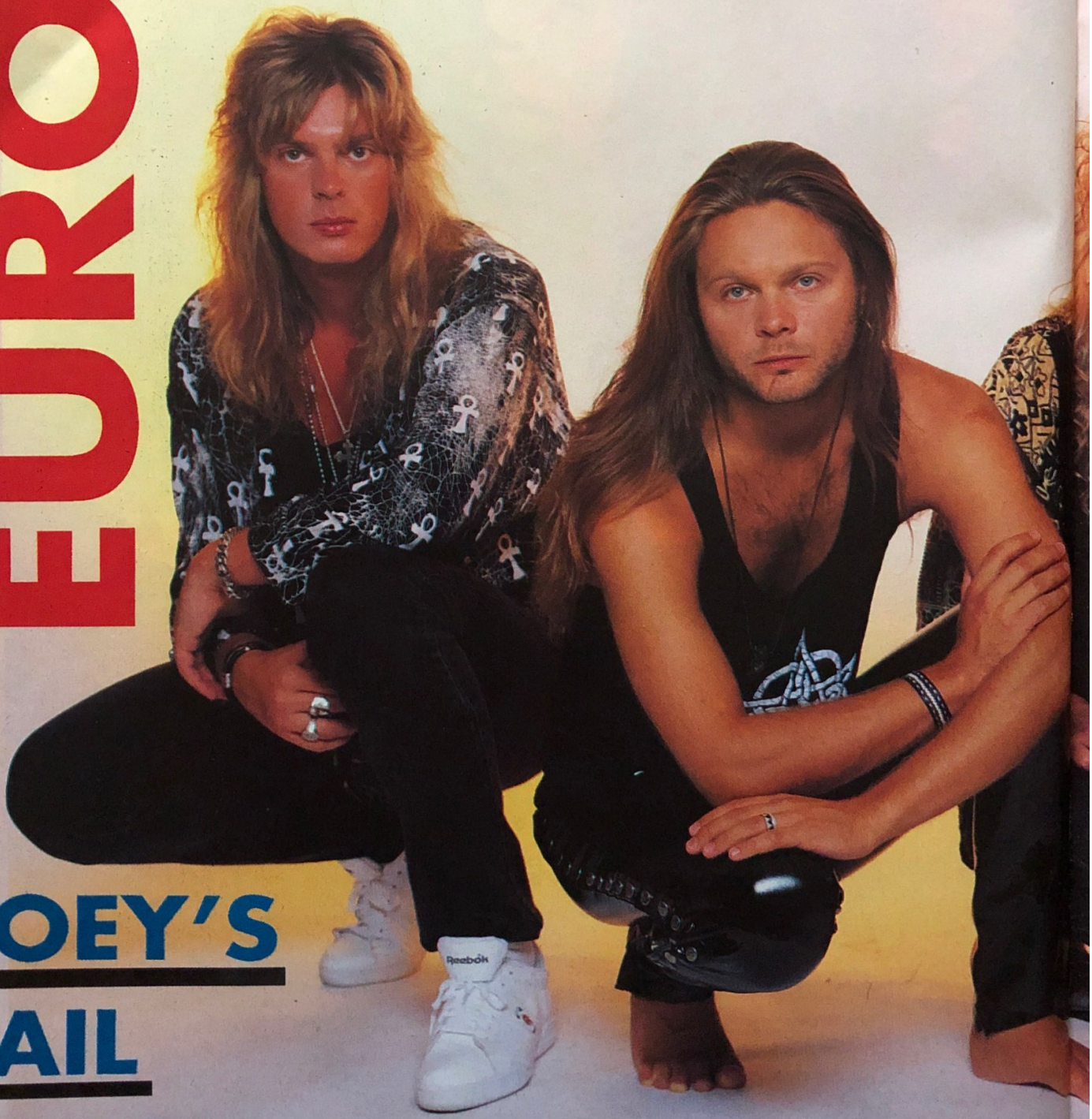
EUROPE

It's three years since Europe's last album 'Out Of This World'. Their new offering 'Prisoners In Paradise' is just released and Metal Hammer's Tom Russell flew to New York to chat to the band and give them a thorough thrashing at pool (Great Britain 3 Europe 0).



pics:Denis O'Regan

JOEY'S JAIL BREAK

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It's funny how you can have a preconceived notion of a band. My image of Europe (having never met them before) had been of a bunch of arrogant, reclusive, superstars not doing much in the way of interviews and self-promotion, living on their past glories and, to be honest, finished. However, on a recent trip to New York I discovered that I couldn't have been further from the truth.

I met up with Joey Tempest, Kee Marcello, Ian Haglan, John Levin and Mik Michaeli in a bar on 7th Ave drinking beer, chillin' and watching the considerable buzz that is New York slide by. The conversation started by my asking them what the hell they've been doing since they last played the U.K. over two years ago at Milton Keynes along with Bon Jovi?

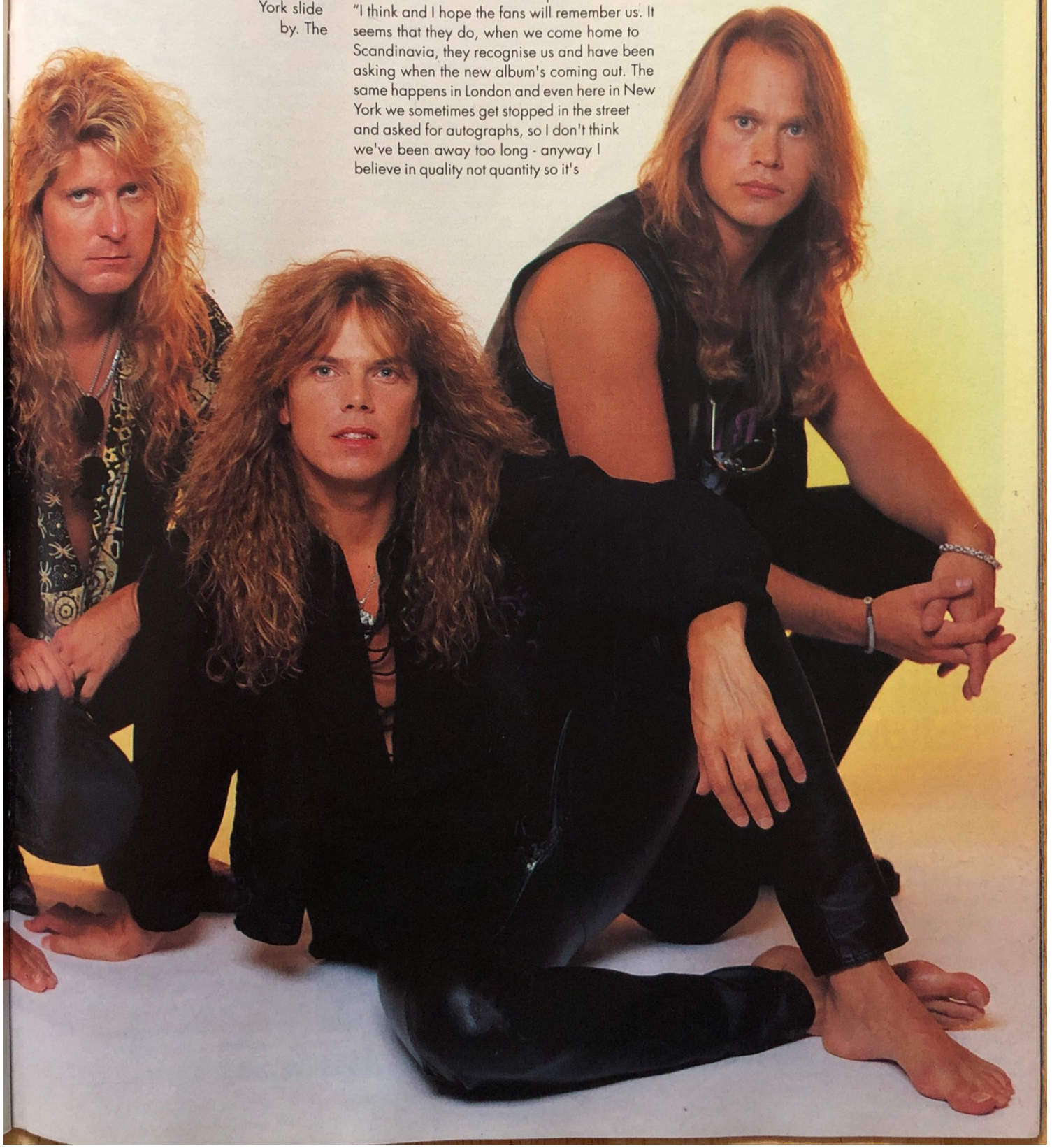
"Well the reason we took so long this time is that the 'Out Of This World' tour ended in mid 1989 and after taking a break for a few months we started writing. This time we experimented a bit, travelling to different places to write, London, Vancouver, San Francisco, Los Angeles!"

You've been a couple of years out of the public eye. How do you think the record buying public will react to the return of Europe?

"I think and I hope the fans will remember us. It seems that they do, when we come home to Scandinavia, they recognise us and have been asking when the new album's coming out. The same happens in London and even here in New York we sometimes get stopped in the street and asked for autographs, so I don't think we've been away too long - anyway I believe in quality not quantity so it's better to have taken a bit more time to get the thing right."

We spotted Joey at Milton Keynes this summer, dancing along to 'Sharp Dressed Man' and signing the odd denim jacket. Did he enjoy the show?

"Yes, I visited Milton Keynes and saw Bryan Adams, Thunder, Little Angels, The Law and ZZ Top. I had a great day, I spent most of the day out in the audience watching the bands rather



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than posing backstage. It gives you a totally different perspective, and the next time we play a show like that I'll have a better idea of how it feels to be standing out there."

PRISONERS

It was now photo session time and we all piled into a couple of the famous New York cabs and drove the few blocks to the session which took place on the roof of an apartment close to the Empire State Building.

During the taking of photos at this rather hairy location, I asked Joey the significance of the album title?

"Well 'Prisoners In Paradise' was originally a phrase our manager came up with. We were living in a house on a small island in the West Indies and before they built a hotel there recently, they only had one flight in and out of the island per week which was of course always fully booked.

So our manager came out with this phrase 'Prisoners In Paradise' which later seemed like a good title for the album.

In fact the song 'Prisoners In Paradise' was almost an after thought, the album was almost finished and I came up with an idea for a song. It was a fun song at first but it became more serious. The lyric is fairly deep, it's about life and things that have happened to us, but it's set in a story about Jimmy and Julie."

Photo session finished and it was time to head back to the hotel bar for a Pool International Challenge Match between the U.K. (represented by yours truly and photographer Denis O'Regan) versus Europe (represented by Sweden) or should that be Sweden (represented by Europe?) never mind, it was a strictly one sided affair with the trusty U.K. team soundly thrashing an increasingly drunk Europe team by three games to nil.

In fact the funniest part of the whole trip was watching drummer Ian Haglan struggling after each beer, finding it harder and harder to connect with the white ball, never mind hitting a colour with the white. In fact each time Ian took the cue, the U.K. team rubbed hands in anticipation of another two shots for a foul stroke.

During this tournament I asked Joey about the use of outside co- writers, which was a first for the band.

"Well firstly for this album, I wrote with Kee and Mik, but I decided to try and write with other people and it was an experience that I've learned a lot from and I will do it again - for example on 'I'll Cry For You' I worked with an Englishmen called Nick Graham and on 'Halfway To Heaven' I travelled to Vancouver to work with Jim Vallance who's a very experienced songwriter having worked with Bryan Adams, Aerosmith and others. Another song I had some help on was 'All Or Nothing' where I was helped on the lyrics by Eric Martin of Mr.Big.

"Co-writing for the first time was strange. You have to be more open minded and listen to the other person's idea, which can make the song take a different direction from the one that perhaps you have been thinking of. You simply have to get used to it. It was hard at first because I had mostly written on my own before. Basically you just have to swallow your ego."

"Yes I visited Milton Keynes and watched the bands rather than posing back stage"

JOE TEMPEST

ANY REGRETS

If you cast your mind back to the mega selling 'Final Countdown', as a band, do you have any regrets that it was such a massive hit and have you found it difficult to keep up with the standard of that song?

"I think in the beginning maybe. At the time of the 'Final Countdown' world tour there was a lot of pressure put on us and I guess we put some pressure on ourselves, but now I think enough time has passed, enough water has flowed under the bridge to make us feel more relaxed, the pressure seems to be off now. We'll never regret 'The Final Countdown' though, it was a great song and that time was a great part of our lives."

To me, the title track is the album's standout song, but I also wanted Joey's comments on three others; 'Seventh Sign', 'Bad Blood' and 'Homeland'.

"Well 'Seventh Sign' was written during the last world tour. It was the first track completed for the new album and is probably one of my deeper lyrics.

It's about the Apocalypse, the end of the world. 'Bad Blood' is about touring, but the power of the song is about Los Angeles. It was written in a hotel room in L.A. by Kee and myself and it took all of 15 minutes to complete.

"As for 'Homeland', we were sitting one night, quietly drinking beer when we were living in San Francisco. We were feeling a little homesick and we started chatting about when we were growing up together, learning to play together and the song just came."

At the time of 'The Final Countdown', Joey Tempest had his photograph in every teen magazine west of the Pecos, and now that the teenys are no longer interested, I asked him how difficult he felt it would be to regain the rock credibility he had lost with a percentage of the audience?

"Well as far as the metal audience is concerned, we've always been seen as a live band. Anyone who comes to see us will soon realise that we're real, we're not a teenybop band - it's difficult though when you have a mega hit, the teeny magazines are gonna pick up on it and really what harm can it do having your picture on the front page of a magazine, as long as the people who read the magazine also buy your record and listen to your songs? It's alright by me!"

KEE DATES

Around this time Mik Michaeli heard that The Throbs were playing The Limelight club and started organising the taxis again. As we piled into the cabs I asked Kee what the tour plans were?

"The plan is to start the tour in Eastern Europe then do Central Europe, the U.K. and then Scandinavia. That should take us up to Christmas and after a break, we'll tackle the U.S.A."

We arrived soon after at the Limelight and, to be honest, I can't remember much more than The Throbs were at best, average, the hangover was about the same, and that Ian Haglan was so drunk, he was convinced that his team had won at pool.

It was nice to discover that my previously held opinion on Europe was totally wrong and that they're basically a bunch of nice, likeable, genuine guys who are still capable of recording quality rock songs, making friends throughout the world, living and working together as a unit and accepting defeat at pool with a degree of decorum. ■

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JUNGLE FEVER

As the Red Hot Chili Peppers' fifth album, 'Blood Sugar Sex Magik', prepares to confuse and amuse, Pippa Lang visits leading luminary Anthony Kiedis at his Hollywood home. Behind the facial stretch marks, she discovers a mind in tune with modern art, pool and the jungle...

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RED HOT CHILI PEPPERS

"Would you mind taking your shoes off please..." asks the extraordinarily neanderthal specimen whose home I've just invaded. The beautifully-polished wooden floor is, I admit, a perfect victim for my three-inch stilettos, and I shame-faced oblige.

Kiedis isn't neanderthal in the sense that he's - like - overly hairy or anything. It's

more of a rubbery factor. At any moment, you expect him to spring onto the pool table (set fashionably in the centre of an immaculate white room hung with works of fine art) and start pulling impossible ape-like faces at you. On the other hand, would he want to ruin a perfectly good pool table? The house, set deep in the Hollywood hills is hardly what you'd expect this modern-day Tarzan to live in. But then, the Red Hot Chili Peppers are known for being dangerously unpredictable - that's how they've managed to survive so handsomely for eight years in the music business. OK, so apart from core members Anthony and bassist Michael 'Flea' Balzary, the line-up has fluctuated somewhat, but the Chili Pepper spirit is as traditionally hot as it always has been. Kiedis and Flea are, after all, the songwriting spice of the band. New members, guitarist John Frusciante (all of twenty years old, a Peppers' fan since the age of fourteen) and drummer Chad Smith are, if you like, the basic, ungarnished meat. They replaced sadly-missed guitarist Hillel Slovak (who died of a heroin overdose) and drummer Jack Irons just before the outrageously successful 'Mother's Milk' album of two years ago.

Now, on the eve of their fifth album release, the bewilderingly titled, Rick Rubin-produced, seventeen-track, seventy-three minute (lip-smackin' thirst-quenchin'...) 'Blood Sugar Sex Magik', Anthony is enjoying his last few days of relative quiet before the onslaught of touring begins. The album, says Anthony, is "full of love songs, a direct result of being in love with many different things, whether it's the ocean or a girl." As I ask him about the 'haunted' house in Hollywood where the new album was recorded, the red indian etched on Anthony's right shoulder squints at me (I swear!):

"Yeah, they reckon the place is haunted, though we didn't actually see anything ourselves. For us, it was more of a general ambience about the house. It's supposed to be where The Beatles first took acid, amongst other things.

"We decided this time around not to record in a studio. We'd already decided to work with Rick Rubin, which was a brilliant choice on both of sides. So, we were in the rehearsal studio, and Rick brought up the concept of recording in that house. We were completely gung-ho about the idea - we'd gone into studios so many times and there'd always been this kinda anal-retentive vibration, very sterile, high- tech. And there's a bunch of other bands working in there, there've just been bands in there, and you know there'll be a thousand more bands in there after you've gone.

"So we thought how great it'd be if we

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actually moved into a house, lived and recorded there, how much warmer it would be, and how much more we could isolate ourselves.

"The house was perfect. It was built in the 1920's in Laurel Canyon and has this great atmosphere. We hired this cosmic-psycho chef, who was extremely talented at her profession... We all had bedrooms, we built a studio in the main ballroom, and we all recorded all over the house. John recorded some acoustic guitar in his bedroom, I did all my vocals in my bedroom. We'd wake up in the morning, we'd have breakfast, read the papers - we just lived the album. No pressure of the clock."

Apart from the obvious differences between 'Mother's Milk' and 'Blood Sugar Sex Magik' - change of producer and surroundings, what does Anthony regard as the main reason for what he calls "a major leap" in creativity for this album?:

"The difference between 'Mother's Milk' and 'Blood Sugar Sex Magik' is a matter of experience. I mean, when we recorded 'Mother's Milk', Chad had only been in the band for about three months. So, as much love and excitement and energy as there was about making that record, it was a very forced effort, because we hadn't spent the required time together as a four-man unit that it takes to acquire musical communication. But, this time around, we've been together three years, we've been in love with each other for three years, lived with each other, slept with each other, eaten with each other, been in the same bus with each other.

"The whole point of this record was to let the creative power of the unit flow through, and by being relaxed with each other, we've succeeded in doing that. That pressure of unfamiliarity prevalent in the last album has gone. You can hear on 'Blood Sugar Sex Magik' how much we're all listening to each other, communicating a lot more freely and creatively. It's a huge step forward for us."

Anthony admits to being satisfied that the Red Hot Chili Peppers are fulfilling his and Flea's initial ambitions for the band (the two had been friends since the age of fifteen). They never sat around and had an "analysing party", but they pretty much had an object in mind, and their influences ranged from Miles Davis and James Brown to the Marx brothers:

"We were very young when we started out, and very much influenced by our Hollywood surroundings. We wanted to affect people on a gut level, make them see lots of beautiful colours when they listen to our music. So we just went crazy. We'd heard a little bit of funk music, and Hollywood punk. So we started exploding with energy in a funky direction."

Red Hot Chilis - exploding?! There's an understatement. Since 1983, these mutated sons of California have been hitting society with their weird kaleidoscopic viewpoints on life - certainly livened up the music business. Musically, they've stuck a great big wet digit up the proverbial backside, and visually too they're shocking, in the sense that they just will not let you walk away from them. Watch a Chili Peppers video, and it'll be the cheapest trip of your life. Anthony shows me some photos taken on the recent video-shoot for the first single off 'Blood Sugar Sex Magik' - 'Give It Away'. The band are seen almost entirely painted in silver, looning about (of course) in the desert:

"We're supposed to be the silver philosophers wandering about in the desert... We had to leave our underarms and palms unpainted, so we didn't suffocate like the girl in 'Goldfinger;'-

Of course, the Chili Peppers are fond of shooting videos in the great wide-open. Anthony in particular is very keen to "get with nature" as often as he can:

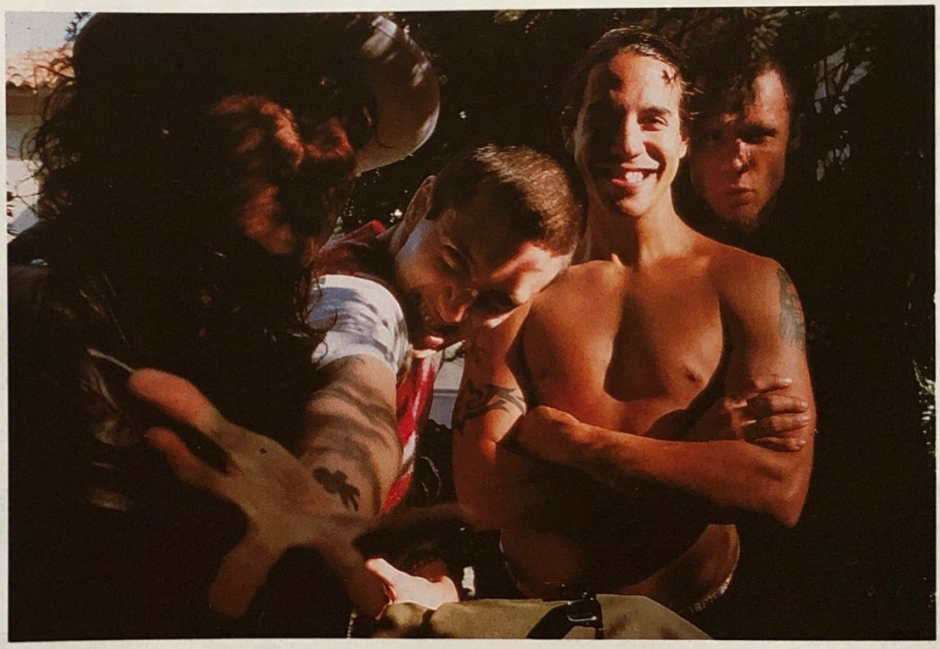
"I like to go to the jungle and hang out with the monkeys. Swim in the river and stuff. I just go off on my own and disappear down to Costa Rica. I definitely like going to where nature is - if not the jungle, then the mountains or the ocean, anywhere to get away from people."

Ah, that's more like it - Anthony Kiedis, swinging from tree-to-tree, Tarzan of the Nineties. He pulls another wicked face at me, and springs onto the pool-table. "Isn't this how most people play pool?" Er...I hastily slip my shoes back on and leave, the apelike noises gradually getting fainter and fainter.

Positively Mental.

PIPPA LANG

"We'd gone into studios so many times, and there'd always been this really anal-retentive vibration..."



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SEPULTURA SACRED REICH & TOO MANY MORE!

MILWAUKEE 13 HOUR THRASH MARATHON

Milwaukee's Metal Festival is a U.S institution, and this year, the fifth Thrash bash, saw promoter Jack Koshick put Brazilian mega-Thrashers Sepultura on the bill alongside Sacred Reich, Britain's kings of grindcore, Napalm Death and New York's Hardcore masters, Sick Of It All. For the last eight weeks those bands have been making merry hell across the States under the title 'New Titans On The Block' and for Milwaukee they assembled another twenty, yup twenty, death and thrash bands. We flew MH reporter, Buffo, and MH reader Sebastian Jones, to the States to watch the spectacle unfold.

With over twenty bands on the bill it wasn't surprising to see that the festival started at 11 a.m. Neither was it surprising that we didn't show up at eleven to catch

CYCLONE STORM

Next up was Chicago's Cyclone Temple. Ex-Znowhite guitarist Greg Ian Fulton has joined them and proved one of the most important guitarists on the Metal scene. Unfortunately, like the other bands, Cyclone Temple only got twenty minutes to show how good they were. That gave them about enough time to play 'Sister' or 'Public Enemy' off this year's 'I Hate... Therefore I Am' album. Thankfully, by now the sound engineer had figured out what was going on and which buttons to press, so Cyclone Temple got a good sound and went down a storm.

Christian Thrashers, Believer, took the stage and raced into 'Wisdom's Call' off the 'Sanity Obscure' album. The fans weren't quite sure how they should react to a bunch of God squadders, but nevertheless gave Believer a good reception. They've still not quite got the right stage presence, but my guess is that Believer have a certain quality that will help them on their way. Talking of stage presence, their bass player, Wyatt Robertson, could do with taking some lessons in moving. To be honest, the guy would feel lost on the stage at the Marquee!

Florida's Demolition Hammer were instantly recognised by the majority of the crowd because they supported Dark Angel on tour a few months ago. The four of them, whilst being alright, didn't exactly do anything new and like the other bands were up against cruddy acoustics.

The big surprise of the day was Florida's Malevolent Creation whose debut album 'The Ten Commandments' is excellent. Live the band are as exciting as on album and I don't think I've ever seen such an energy laden show. Malevolent Creation were brilliant. Frontman Bret Hoffmann has to be one of the skinniest guys around and together with the two guitarists Phil Fasciane and Jeff Juszkiewicz they created a veritable storm. Limited time-wise they could only play 'Premature Burial', 'Thou Shall Kill', 'Decadence Within', 'Multiple Stabwounds' and 'Malevolent Creation'. They used their half hour to full effect and gave the two thousand odd crowd a real run for their money.

Texan Thrashers, Devastation had a bad run

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•SEPULTURA

Pics.: Buffo

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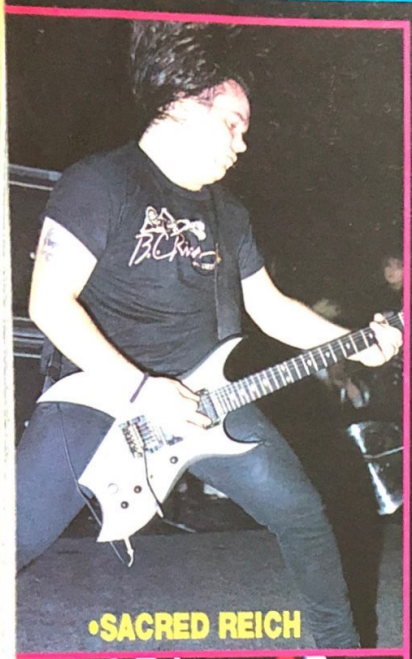
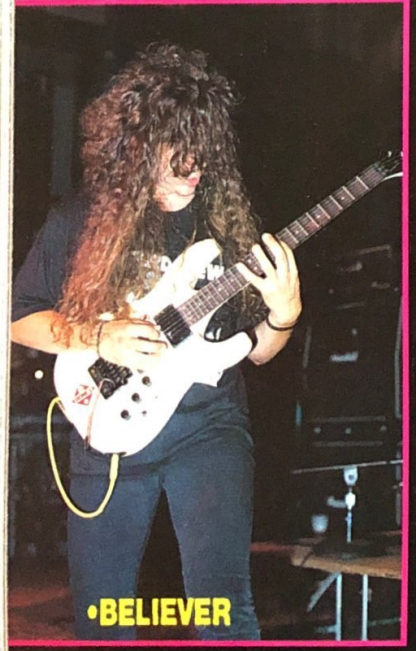


•SACRED REICH

•CANCER



•BELIEVER

of luck recently when their deal with Combat Records fell through, preventing them from going on as support on the Morgoth / Massacre tour. However, that didn't stop them and they went for it with as much enthusiasm as Malevolent Creation. Unlike Malevolent Creation who slipped in five songs in thirty minutes, Devastation only did a couple, both off the 'Idolatry' album which will be out soon.

be Cancer, who took Bolthrower's place at the last moment. With ex- Agent Steel, Hallows Eve, Death and Obituary guitar hero James Murphy out front, Cancer had no problem in showing the other bands the right way of doing things. They looked great and they sounded even better. Not even headliners Sepultura managed to get as good a sound as Cancer.

and if they don't get their act together before that you can bet they'll be in for a nasty awakening when European audiences get their hands on them. 'Nuff said!

CHIEF LUNATIC

Satan's four henchmen, otherwise known as Deicide, followed Massacre and blasted off with 'Dead By Dawn' off last year's

•SICK OF IT ALL

Devastation cleared the stage but nobody seemed to know who was next up, although rumours suggested it would be Sacrifice. Had the next band chickened out because the last two were so good? Eventually Cannibal Corpse took the stage. The Corpses have a great album, but live they weren't as good. The second big surprise of the day for me and for our foul-mouthed fourteen year old prize winner, Sebastian, had to

ex-Death members - Rick Rozz (guitar), Terry Butler (bass) and Bill Andrews (drums) - pulled the short straw and got the worst sound ever. Not only that, but their stage show was dull, listless and unimaginative. I don't think I've ever seen a band that seemed to be so tired of what they were doing - bored shitless in fact. They're supposed to be the support band on Morgoth's forthcoming European tour

debut album. Deicide is one man and that's frontman, chief lunatic and bass player Glen Benton. The moment the guy came onstage I nearly died laughing. Why? Because all the way through the first song he was wearing a plastic devil's mask that wouldn't have even scared an old granny with a heart complaint. He just looked silly and made a right dick of himself. Musically, Deicide are just like all the other Deathy

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bands like Obituary, Death, Morgoth or Morbid Angel - but crappier. But ol' Benton's figured out that you can make money out of all this Death stuff and that's basically what he's up to. No doubt if he reads this he'll put a curse on us all, but what other reaction could he give without giving the game away that he's just all hot air? Talking of image, if his guitarist went into a pub they'd refuse to serve him because he looks so child-like. To be fair, however, Deicide went down well with the crowd and they even played a new number, 'Holy Deception', which will no doubt appear on the next album.

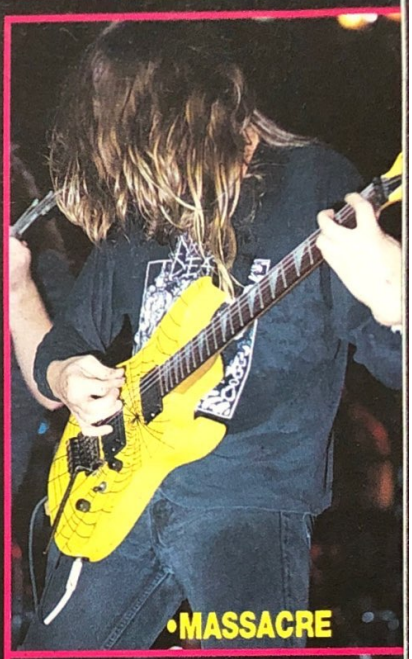
New York was represented by Hardcore band Sick Of It All. What more can I say than that they sound like a poor version of Biohazard or the Cro-Mags?

I decided to give Napalm Death a big miss because of some bad memories from the last open air gig I saw, and got in the mood for Sacred Reich and Sepultura. As 'The American Way' blasted out I then caught Sacred Reich strutting their stuff. Their new drummer had some real timing problems on the opener and on 'Love/Hate', but as time went on he got the hang of it and, in fact, ended up sounding better than the old Reich drummer Greg Hall. Most of Sacred Reich's set was taken off their first three albums - 'Ignorance', 'Surf Nicaragua' and 'The American Way', but already the crowd was beginning to start drifting home - it was past midnight. This pissed off bassist and vocalist Phil Rind so much that after 'Death Squad' and 'Surf Nicaragua' he stormed off. Hey, what ever happened to all that -;The show must go on;- routine?

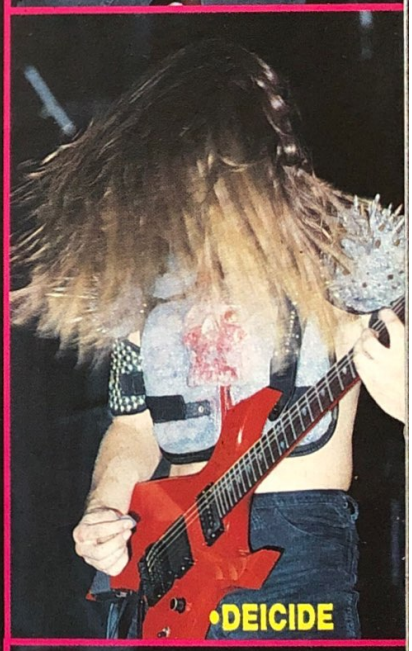
Sepultura - what else can be said about Max, Andreas, Paulo and Igor that hasn't been said in the last couple of months? The Brazilians have become one of the best live bands in the Thrash sector and a Sepultura gig is not to be missed. Rising to the occasion Sepultura pulled their best tracks out of the bag - 'Arise', 'Dead Embryonic Cells', 'Desperate Cry', 'Infected Voice', 'Inner Self', 'Mass Hypnosis', 'Beneath The Remains' and their version of Motörhead's 'Orgasmatron' - every single one of them a killer. Sepultura were also plagued by a crap sound and only Deicide managed to sound marginally okay.

Thirteen hours and over twenty bands later I was, to be honest, glad it was all over. Thirteen hours of live music does start to become a bit of a marathon!

BUFFO


•MASSACRE

•MALEVOLENT CREATION


•DEICIDE

Pics.: Buffo
•DEVASTATION

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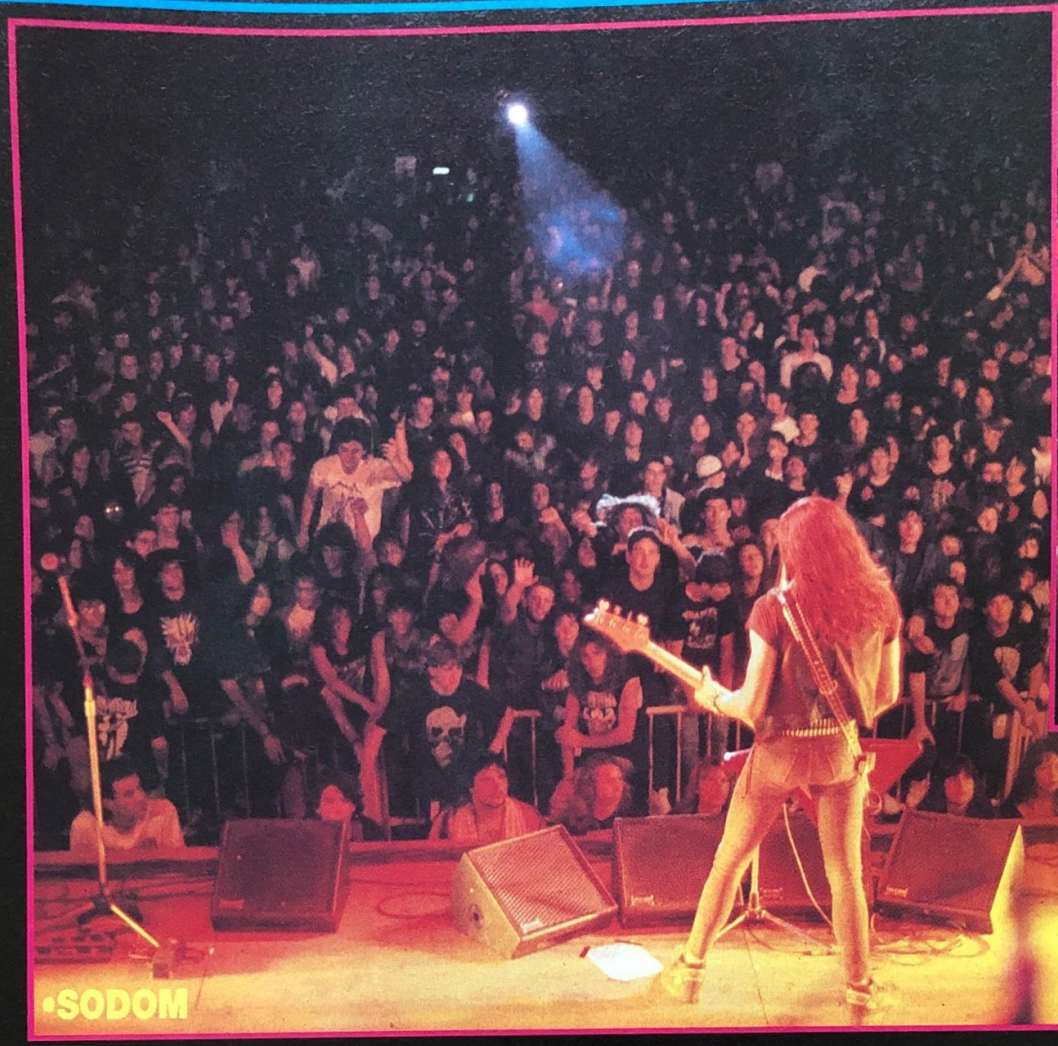

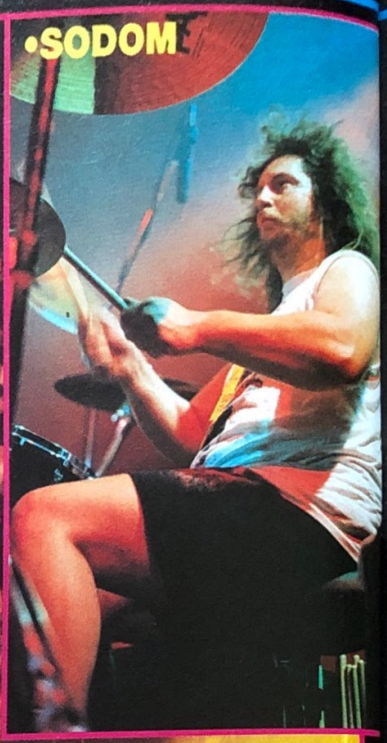

SODOM RISK CORONER ACCUSER DEATHROW POLTERGEIST SOCIEDAD ALCOHOLICA

Castellon, Estade de Playa, Spain

Imagine being on a tour bus for twenty-two hours with Sodom and Risk. That's a solid twenty-two hours of partying at full tilt, laughing 'til your sides hurt so much that you can't talk and you end up feeling like you've been through the mill - forwards, backwards and sideways.

We're heading for a thrash festival in Spain and we arrive at 10 a.m. at the Castellon stadium right by the beach. The PA should have been up and running ready for soundcheck two hours earlier, but it wasn't. In fact, the 'artic' bringing the gear hadn't even arrived. That bug-bear of touring, "technical problems", had already started.

So what does a muso do in these circumstances? No problem. Head for the nearest beach and bare all. Soundcheck, who needs it?

One member of Sodom however didn't strip off and get some rays on his body. In spite of it being 35 degrees in the shade with the sun searing everything in sight, Witchunter wouldn't take off his t-shirt because he felt, shall we say, a little on the large side. "You know, I'd rather earn less than I do, then I wouldn't eat and booze so much. But hell, you gotta do something with your money." And he calls that a problem?

Anyway, come 10 p.m. and all hell's breaking loose onstage as the bands go through their routines. Soundcheck over and it's time to party once again. Will it ever end?

Day two and it's five in the afternoon. Here we go. First onstage are Spain's Sociedad Alcoholica. Even though they're relatively unknown - their debut album only came out after the event - the 3,000 or so thrashers and moshers gave them a great reception. Unfortunately, it's not certain whether we'll ever get to hear what they're all about as Sociedad Alcoholica have only got a deal in Spain at the moment and nowhere else.

With the 'Alcoholic Society' off it was Poltergeist's turn to crank up the volume. But the fans disappeared for a frenzy of t-shirt buying, beer drinking and hamburger munching. As Poltergeist came on you would have expected the fans to come streaming back, but the Swiss Thrashers had to play to a handful. They kicked off with 'Three Hills' and really went for it in a big way, but still the fans were busy buying, boozing and burgering. Sadly, there was as much at-mosh- phere as at a tax collectors' day out. On top of that, Poltergeist are

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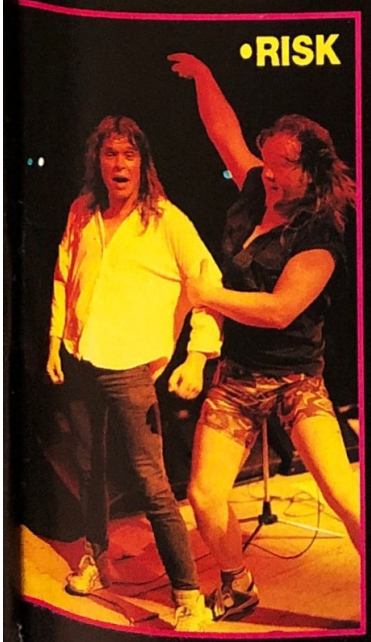
about as well known in Spain as Sociedad Alcoholica are here in the U.K. Poor guys... they came, they saw, nothing happened.

Deathrow had better luck with the fans. Judging by the way that Deathrow raced around the stage you'd be forgiven for thinking that a qualification for joining the band was to be able to run a marathon. The two guitarists, Uwe and Sven, were pumping the crowd into a fury. This was singer Milo's first open air gig and he found it: "Fantastic, it's great to be able to see how everyone has a great time." Deathrow were more than thrilled to be playing here. At the moment they haven't got a deal and are looking real hard and this was a great chance to let off some steam. There's no doubt that they're popular and judging by the number of autographs the band had to sign after the show it's high time that a label signed them.

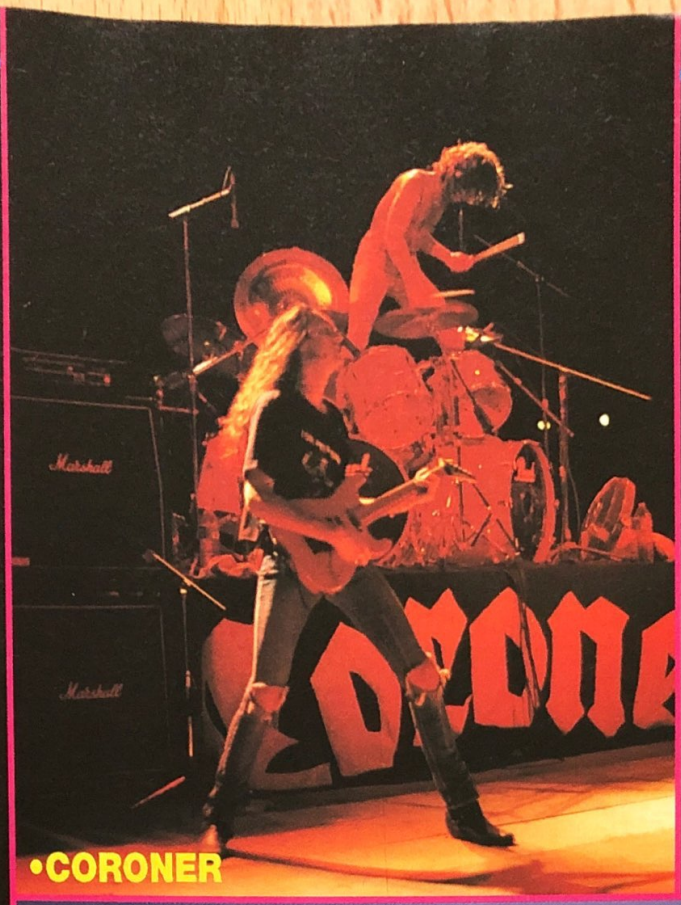
Next up were Accuser who took the stage just as evening fell. Like Deathrow, Accuser seemed to be quite well known in Spain. Most of their set was made up of tracks off their albums and not much new stuff saw the light of day. The band came off sweating like pigs and were more than happy with the reaction.



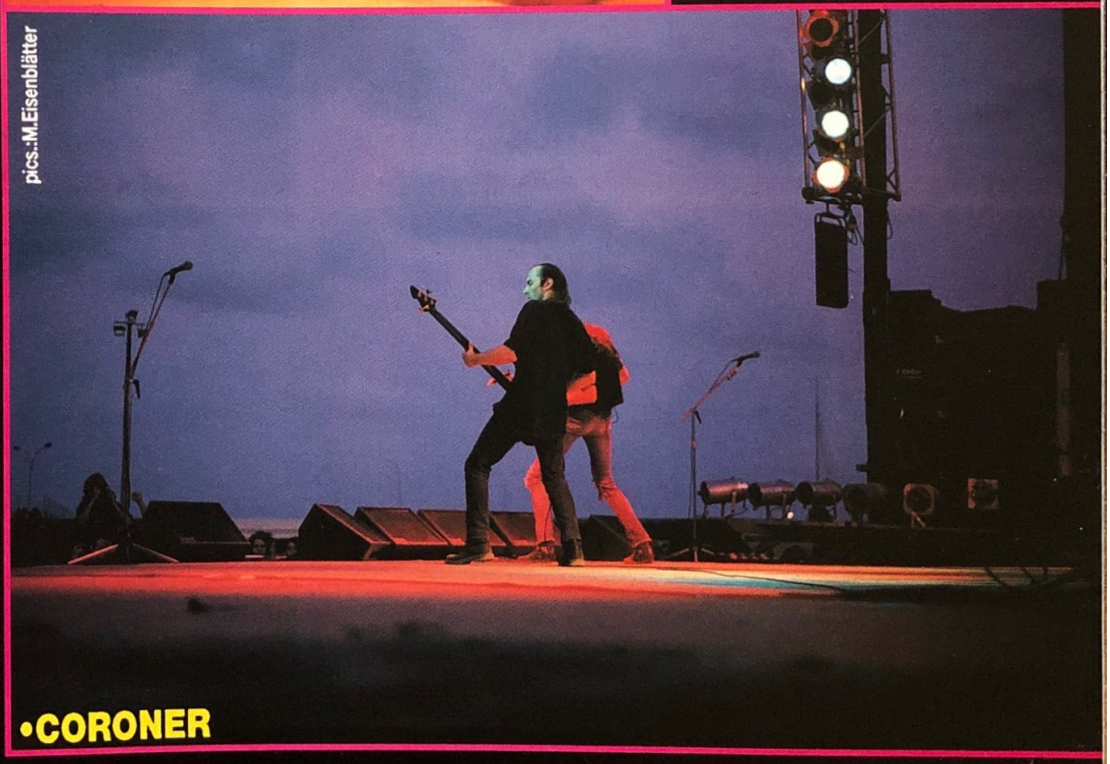
•RISK

Accuser had set the pace, and word had finally filtered back to the boozers still stuck at the bar that things were really beginning to happen. Taking a final slurp of the evil brew the last of them trickled into the arena which by now had filled up.

Switzerland's Coroner were due on just as the sun set and, after a ridiculously long intro, they let rip. Switzerland's not really known for much except clocks, merchant bankers, mountains and chocolate and now you can add Coroner to that list. Kicking off with the likes of 'Absorbed', 'Divine Step', 'Die By My Hand', 'Metamorphosis' and 'Read My Scars', Coroner had the crowd instantly up and pumping. By now the fans were well oiled and roared their approval as Switzerland's finest raced through classic after classic. The fans wanted more, but as usual time was limited and there was no chance for Coroner to come back on for an encore or three. The three of them, sweating buckets, politely thanked the crowd and left...



•CORONER



pics.:M.Eisenblätter

•CORONER

With Coroner having pulled out all the stops, Risk had the unenviable task of bettering their performance and getting the crowd on their side. It was understandable that the crowd should be a bit weary by now and, try as they might, Risk couldn't

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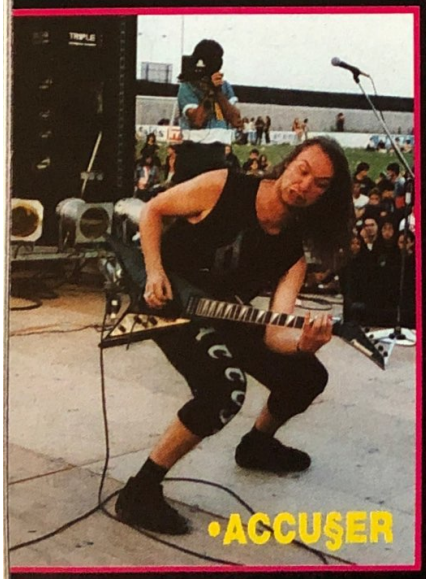
•POLTERGEIST

quite get them up and heaving like they had to Coroner. But that was only for the first two or three numbers. By the time Risk launched into 'Legend Of The Kings', 'Mind Shock' and Russian Nights', the fans had got their collective breath back and were off again. Then it was time for the guitars to take the centre stage for fifteen minutes. Romme and the new guy Christian Sumser battled and duelled all over the stage. Sumser, who replaced Thilo Hermann, had no problems in proving to the crowd that he was fit to join Risk's ranks. As they say "When in Rome" and Romme happily obliged and gave the Spaniards a quick Flamenco tune on his guitar. Naturally the crowd loved it and gave him a standing ovation. The lesson there is that when you want to win over a crowd you pull something local out the bag - a sure-fire way of getting them onto your side. Flamenco over it was time to return to what Risk do best - 'Monkey Business' followed 'Warchild' before 'Ratman' signalled the end of their set. As 'Ratman' hammered out, the gigantic Rat appeared clutching an empty bottle of Jack Daniels and beamed drunkenly at the crowd. Risk had managed to pull it off. However, Risk did manage to throw in an encore in the shape of 'Living In Chaos' and 'Violent Science' before handing the stage over to Sodom.



•ACCUSER

Ten to one in the morning and the promoter waddled on to introduce Sodom as "The world's greatest Rock and Roll band!" The promoter was determined to try and grab a bit of fame and went into lengthy introductions of the whole band.

Sodom had decided that the openers for their set should be all about war and therefore started with 'Agent Orange' and 'Stalin Organ'. As Sodom thundered along, a local freak decided that he would also take the stage. Dressed as Witchunter himself, the guy danced like a nutter as he tried to emulate his hero. Remember all the Kiss clones all those years ago? Well, this guy had dressed himself exactly like the man himself and as they say "Imitation is the sincerest form of flattery."

Between 'Sodomy And Lust' and 'Remember The Fallen' and all the other Sodom favourites, the crowd keep hollering for 'Bombenhagel'. Finally, Ripper got the message and shouted back in German "All I hear is 'Bombenhagel', 'Bombenhagel'. Why do you all always want that? Aww shit, you don't understand a word I'm saying anyway!" However, Sodom were happy to oblige and during it Ripper decided to introduce his 'girlfriend'. She wasn't the usual flesh and blood girlie, but one of those blow-up dolls that are always happy to ease your frustrations. Placing her between the bass cabinets Ripper promised that she'd get a good seeing to after the show.

Wrapping up the show with 'Ausgebumst' Sodom left and the crowd, thoroughly knackered, wearily headed home - it was half two in the morning.

The bands and their entourage - including one blow-up doll - moved on to the 'Club Manowar'. This was the club owned by the evening's organisers and some serious boozing was done until late in the morning.

With a twenty-five hour bus ride ahead of them and plenty of booze inside them it looked as if it would be a quiet and uneventful trip home. But by the time the bus reached Barcelona ol' Chris decided that he had a serious thirst and needed beer and plenty of it. But none was to be found, until the driver's secret stash was uncovered. However the driver wouldn't part with any for love or money or even threats. But no-one should stand between a metalhead and beer and in true Rock and Roll style the booze was "liberated" as the poor driver was shoved into a corner and the crate triumphantly lifted to the back of the bus. As Witchunter said "The driver got the picture and realised that we're the stars around here!" Cheers!

•DEATHROW

Pics: M.Eisenblätter

LARGO LAMBORGHINI

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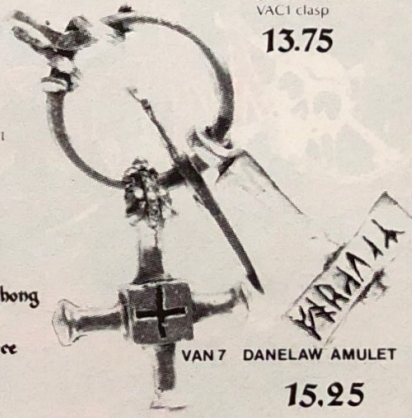

VAN 7 DANELAW AMULET
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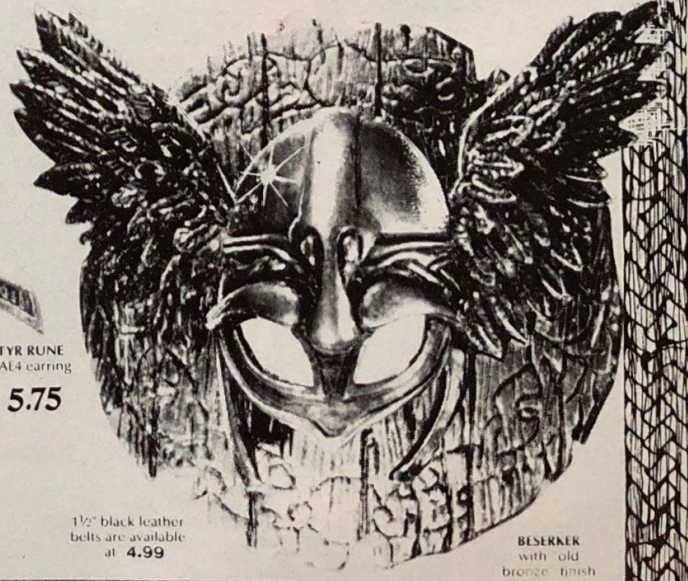

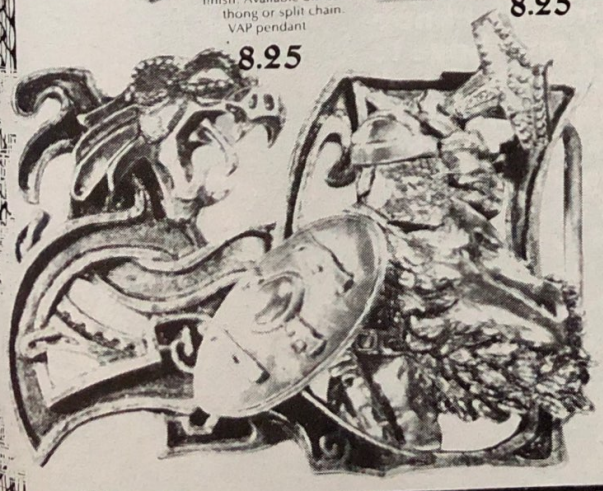

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Mötley Crüe AT THE

pics: A. Bradshaw

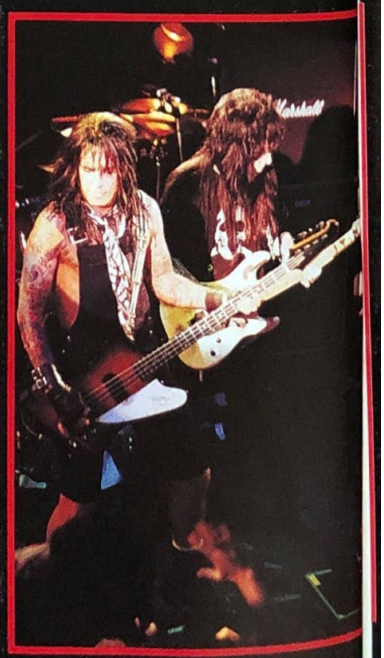
Doncha just love the Marquee! I do, it saves me a bloody fortune in sauna fees. Yes, whenever the legacy of that last five pints at the weekend reaches my midriff, I know that I only have to go down to the ol' Marquee and I'll lose 95% of my body-weight in sweat in half an hour. When Mötley Crüe played the Marquee, that thirty minutes was reduced to ten.

It was hotter than a hooker's kicker elastic on a Saturday night when the fleet's in town - to coin a phrase. The band didn't help matters much by belting out a succession of songs which served only to boil brains to meltdown point.

Mötley Crüe had arrived for their Donington warm up in true Hollywood fashion with barriers erected outside which continued into the lobby of the Marquee and all the way to the backstage area. "Get back!" a security person had commanded somewhat self-importantly, lest hoards of people should mob the band. The fact that the lobby was full of music industry bods too lethargic to do anything except glance over and remark casually to each other that the main event had arrived, completely eluded him.

There was nothing casual about the seething mass of Mötley Crüe devotees which awaited the band however. They were packed in so tight the impression was of a living organism extending needlepoint pseudopodia of arms and fingers.

This was a celebration of Crüe old and new, from 'Live Wire' to 'Red Hot' to 'Girls Girls Girls', it was a crowd pleaser's delight. Also debuted was a track called 'Primal Scream' which was a true blue Crüe stomper, delivered with their usual



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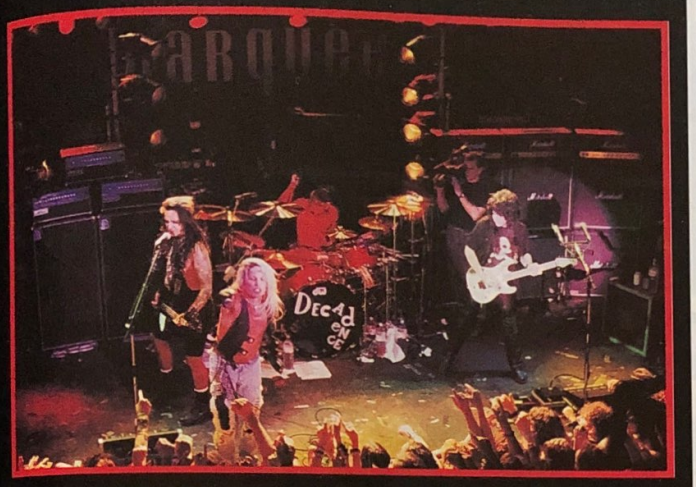
mixture of waggish enthusiasm from Vince Neil and quasi-smile from the man with the bush on his head, Mick Mars.
Vince Neil was certainly bemused by the concept of stage-divers at a Mötley Crüe show. Normally, these guys play arenas with a good fifty feet between them and the crowd. Neil in fairness treated each of the visitors to the stage like old mates, allowing them to nick plectrums or sing choruses with him, before they leapt unceremoniously back onto those squashed at the front.
Good on 'im!
Having seen Mötley Crüe many times, I can honestly say I have never seen them as good as they were back in '84 when they played the Dominion following their triumphant Donington opening slot. They were raw, dirty and reminiscent of the fire of today's Skid Row. At the Marquee they didn't quite come over as exhuberantly as they did back then, but certainly gave a damn good impression of it at least.
The only sour note has to be their covering of 'Anarchy In The UK'. I just can't see Vince Neil as the Anti-Christ can you? Dave Mustaine, yes, Vince Neil definitely no! Apart from that this was a great show, the band seeming to actually enjoy the show rather than the going through the motions which multi-platinum bands normally dish out.
Shout at the devil? Yes, why not?

ANDY BRADSHAW



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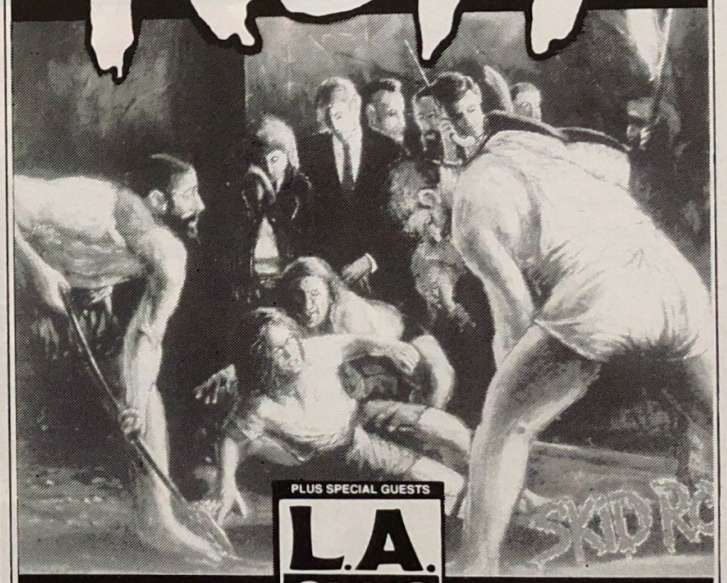

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The quest continues...

CREAMING JESUS

It's taken a while, but Creaming Jesus have finally released the record that they've been threatening to make for the past few years. Titled `Deadtime' (Jungle Records), it captures the sound, the mood and the darkness that Creaming Jesus manage to conjure up so easily live.

After a few members either left or got kicked out, the line up now looks like this: Andy - vocals, Roy - drums, Mario - guitar, Richard - guitar and Des on drums. Big band = big sound.

It's obviously the fact that this record had slightly more time spent on it that makes past attempts look so weak.

Andy: "It didn't! The songs were just better rehearsed and weren't as rushed. We got a bloke called Brian in to do the mixing and he was just a lot more professional and really knew what he was doing. We still had to record all over the place though, at stupid times. That's why it's called `Deadtime'. All over-night sessions and that!"

Are you pleased with the end results though?

*Andy: "Yeah, I am. I think things can only get better now. It was still done on a small budget though. We've also done a video for it, with us just running around Hampstead Heath. It cost us f**k all and it's miles better than the one we did for the `Forest' single that cost loads."*

Maybe cheap budgets and videos suit Creaming Jesus and their tacky but groovy way of doing things? `Deadtime's' the closest they've got to recording the perfect Creaming Jesus record, I just hope that next time they don't decide to go for an ultra-posh production and f**k it up. Somehow I doubt it!

IOWA BEEF EXPERIENCE

Iowa; 'cos that's where they come from. Beef; because that's what they like to eat and Experience; because that's what it is. An aural experience, loud and damaging enough to make sure that the listener who decides to inflict I.B.E.'s latest single `Guilt And Revenge' (Vinyl Solution Records) upon his ears, won't ever be able to spin another disk without it being spoilt by that damn ringing.

Iowa's a pretty quite part of the States. I guess that's why Chris `Squirrel Killer' Rinehart gets such big kicks damaging ears. Boredom always makes for the best bands.

I.B.E. have been cranking out the ultra-noise stuff for a fair while now. A sound and style that is becoming increasingly popular as time goes on.

Chris: "Well, I guess as we've been doing that kind of stuff for quite a while now, it would be nice if we were going around touring instead of all these other bands that sound like us."

Have you got any plans to get out of Iowa yet?

Chris: "Not really, but we'd like to. We got a whole bunch of letters from England before, when the album came out. It's really nice to hear from people and know that they're interested in what we do. When we get letters from England, the people tend to tell us about their lives and stuff like that... weird!"

What's the gig scene like near you? Many places to play, or a total lack of good venues?

Chris: "If we can play the right places, then we get a lot of people, but there's a bit of a problem with the above 21 ruling here. That's so stupid, because it stops at least 50 per cent of our audience getting in. Here, the only places that bands can play are bars, so we try to play a lot of the alternative venues, so that younger people can get in."

Does that rule create a good alternative venues/squat scene, as a way to get across to a bigger audience?

Chris: "Every once in a while we come across something. Recently we played at an old movie theatre that's just about to be torn down and that was pretty cool. It's being ruined because they need a new bank!"

Do you feel that your music belongs in magazines like Metal Hammer?

Chris: "It's about time! The fact that we don't have some screechy vocalist doesn't mean that I don't have as many Black Sabbath and Alice Cooper records as anyone else! It's good to see bands making it without having big hair as well!"

Got it in one!

JAMES SHERRY

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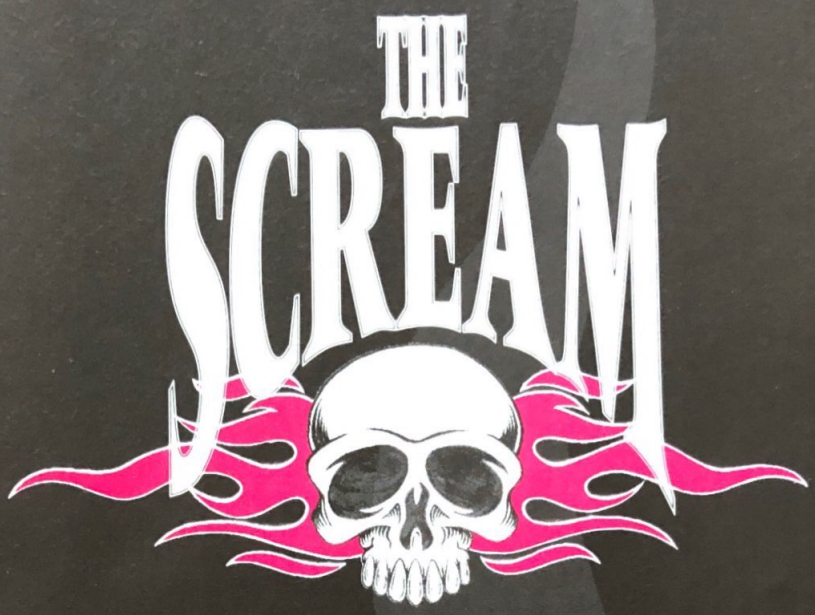

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TRACK ATTACK

Two musicians, two opposing points of view? See whether Foreigner's Rick Wills and Crimson Glory's new drummer Ravi Jakhotia agree on anything. Crimson Glory's new album, 'Strange And Beautiful' is beginning to bring them the recognition they deserve, Foreigner's newie 'Unusual Feeling' seems to be giving them a new lease of life. Will they agree to disagree, or will they just play safe? Read on...

FOREIGNER
RICK WILLS

INFECTIOUS GROOVES 'Therapy'

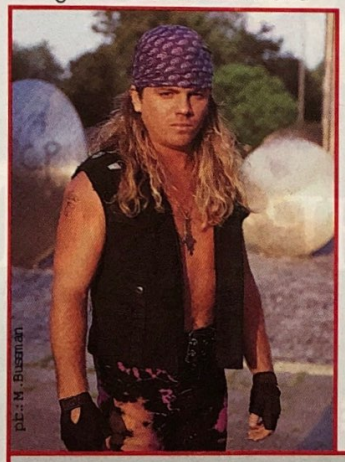
Rick: "Bass playing very good, but the song was so fast I couldn't make out where it was coming from or going to! Quite interesting funk thrash and probably quite exciting in a club, but on record it's so fast it means nothing."
Ravi: "Aww man! This has to be Jane's Addiction's drummer, the bass player from Suicidal Tendencies and Ozzy singing? Right? Who is this? Infectious Grooves, huh? Got a spare tape? great stuff!"

38 SPECIAL 'The Sound Of Your Voice'

Rick: "Foreigner-esque! I know them pretty well, and they're a good band. Their image is out of focus but the music is very American and it works great. It's crafted similar to ours and they spend a great deal of time getting the vocal sounds together. Sounds good to me."
Ravi: "Typical Mainstream-Rock. Straight ahead and nothing special. There's just no energy there."

KINETIC DISSENT 'Cults Of Unreason'

Rick: "I think that's dreadful - oh God! It's like a Spinal Tap spoof. The drumming is awful, far too busy, really over the top. There is no song and the riff I've heard a 100 times. The sound is crappy and the singer can't sing. Sorry band, but go back to the drawing board. They'll probably hate my guts forever more. That's life!" Ravi: "Typical Thrash. Doesn't do anything for me. That might just be this song though... I love Metallica and Megadeth, but this stuff just doesn't do anything for me."



pic: M. Bussman

LOUDNESS 'Never Again'

Rick: "The Fender guitar gave it a Jimi Hendrix sound, then it switched to Def Leppard. I dunno who it is, but the singer has a lot of Bruce Dickinson vibrato. In our band we all take the mickey out of 'Bring Your Daughter To The Slaughter'. We thought it was really funny. It sounds a bit like The Scorpions. Not bad. There is hope yet. Maybe I won't hate everything."
Ravi: "Great melodies and some excellent vocals. Loudness? from the new album, huh? Yeah, I like it."

ALICE COOPER 'Hey Stoopid'

Rick: "Alice Cooper doing an anti-teenage suicide song. Well produced and engineered. Some of his shows in the past were brilliant. I don't really like his voice but the theatrics are great. The chorus really works. You'll find yourself whistling it and it's an obvious hit." Ravi: "Sorry, I prefer his old stuff..."

THE FREEZE 'Bloodlights'

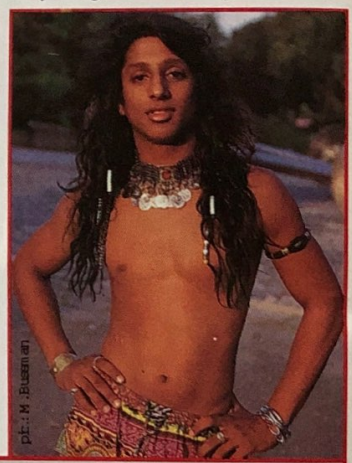
Rick: "Sounds like he's singing through a sock. Maybe it's a poor quality tape, but the song is pretty weak. If someone played me that as a demo I'd tell them to go away and write a song. It doesn't prove anything. They can obviously play very fast and the drummer must be very fit."
Ravi: "Sounds like a f**ked up Punk band with crap production!"

KIX 'Hot Wire'

Rick: "AC/DC! No? It really sounds like them. It's the same chords, riffs, guitar sound - they obviously like AC/DC a lot. I like the riff though, it's really good. This band is very promising and has got more substance to it. Maybe they should be more original but if I saw that live, I'd get off on it."
Ravi: "The intro's real cool, but the singer's got an irritating voice. It sounds like Mötley Crüe's 'Live Wire'!"

GALACTIC COWBOYS 'I'm Not Amused'

Rick: "The cow mooing in the intro was the best part. The rest is a mess. Too many time signatures, speeding up, slowing down. They are trying to be too clever in four minutes. It's not necessary. Write a song for God's sake. That left me completely cold. Who is it? Ha, ha! What a great name. But I've never heard a bigger load of tripe in all my life. It doesn't anything for me. Maybe if I was 16 and pissed I'd probably really enjoy it. But I'm not. You asked me my opinion. I'm being honest... I thought it was awful!"
Ravi: "The harmonica's awful... They've left a couple of mistakes on it as well. It actually gets on my nerves... It's kinda like Metallica meets Bob Dylan."



pic: M. Bussman

JEFF LORDS CRIMSON GLORY RAVI JAKHOTIA

CORONER 'Divine Step'

Rick: "What the hell am I supposed to say about this? It sounds like the Starship Enterprise. It doesn't do anything for me. I like good songs." Ravi: "This is competent stuff. They know exactly what they're doing. There's some great rhythm changes in there."

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FINAL WORD

SCOTT GORHAM
21 Guns

"There is one important subject that concerns everybody in the music business. The trouble is, when you start talking about it, then it can almost sound like you are getting up on a soap box. But what the hell, I'll say it anyway! The subject is drugs. "The problem I have with sex, drugs and rock'n'roll (to quote the immortal phrase created by Ian Dury), is that the drug part of it really isn't synonymous with what we do. In fact I feel that it gets in the way of what we are all trying to do here. Sex'n'rock'n'roll is the fun part, and neither has done anybody any harm - really since the whole phenomenon began, back in the early days of Elvis. But over the years, the idea of being free and doing what you like, has been taken to mean doing what you like to the point where it harms yourself, if not other people. As a result there have been countless casualties, and many lives lost or ruined. There are the several famous cases, of star names who have succumbed to a life-style that seems tempting and glamorous, but usually ends up negative and destructive.

"This may all sound like the voice of doom, but all I ask you to do is ask yourself a few questions. If you take a look at the people who have died as a result of drug abuse during the rock'n'roll years, from Jimi Hendrix to Jim Morrison to Phil Lynott, you'd have to think to yourself what their attitude would be now, if they had lived? If for one minute you could bring them back - all those people - and ask them if there was one thing they would change in their lives, I think you would be pretty surprised about what they had to say. Also - you ask the guys who are still around today, the Claptons, the Townshends, all the people who have been through difficult times and made it on the other side. Ask them if they would condone the use of drugs. What do you think their answer would be? If the answer was "Yes" ... well, I imagine they would still be doing it today.

"Rock'n'roll has provided fans and the artists themselves with all kinds of opportunities, never dreamt of in the old days. Just the idea of being able to make a living travelling the world, playing an instrument, singing, making records, giving concerts, was once just beyond the reach of average kids. Rock'n'roll; the music, the records, the groups, the success, all sort of emancipated a generation, bringing fame and riches for the lucky ones, and a new kind of personal freedom.

"But as with all things there has been a price to pay. Freedom of choice is great, but it can be a double edged sword. Drugs have never done anything for rock'n'roll except bring tragedy and loss in their wake. There has been wasted talent and wasted lives. So I would like to see that particular word taken out of the phrase "Sex, drugs and rock'n'roll." I don't think it's needed.

HEY DUDES - LET'S BOOGIE!

Don't you just love all this U.S. jive talk? Of course we could adopt a more sober, English approach. Ladies and gentlemen, your attention please. We earnestly commend you to pay heed to the stimulating, nay thrilling topics under discussion in our next issue. We probe into the dark and fearful doings of SLAYER, those warlords of thrash, with a seriously penetrating interview. AND motherf***s we've got attitude- y, headbustin' ass kicking NIRVANA, the band with the biggest buzz in town. Yep smells like teen spirit to us! Plus dudes, get the load down on NUCLEAR ASSAULT, those dukes of hardcore/thrash, and we'll weeding out with SOUNDGARDEN, purveyors of Sub Pop at its finest. The great stuff we've got coming is just...endless!**
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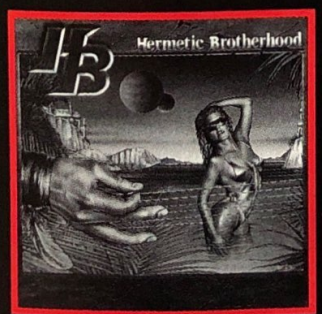

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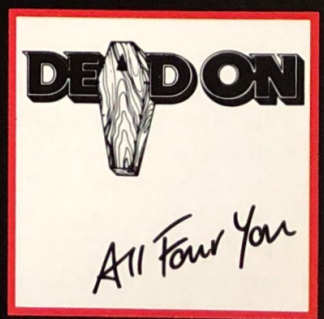

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